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HOLLYWOOD MAGAZINE



FAY WRAY
A Natural Color
Study

RUBY
KEELER
Tells on
DICK POWELL

MP&NRet
PN1993
.H43



Rx EXPERIENCES OF A WOMAN DOCTOR

SHE had taken the doctor's oath to guard the secrets of her patients, this girl who knew and sympathized with suffering, sinning humanity, but her own secret—that shadow cast by a carefree past—was the one secret that she could not keep. Don't miss this revelation of a doctor's experiences, as only a woman can tell it, in the January

Romantic Stories

Is Thrilling and Different!

All of its many stories are taken from real life loves and problems. There are no artificial "Cinderella" love stories, but gripping revelations of modern men and women.

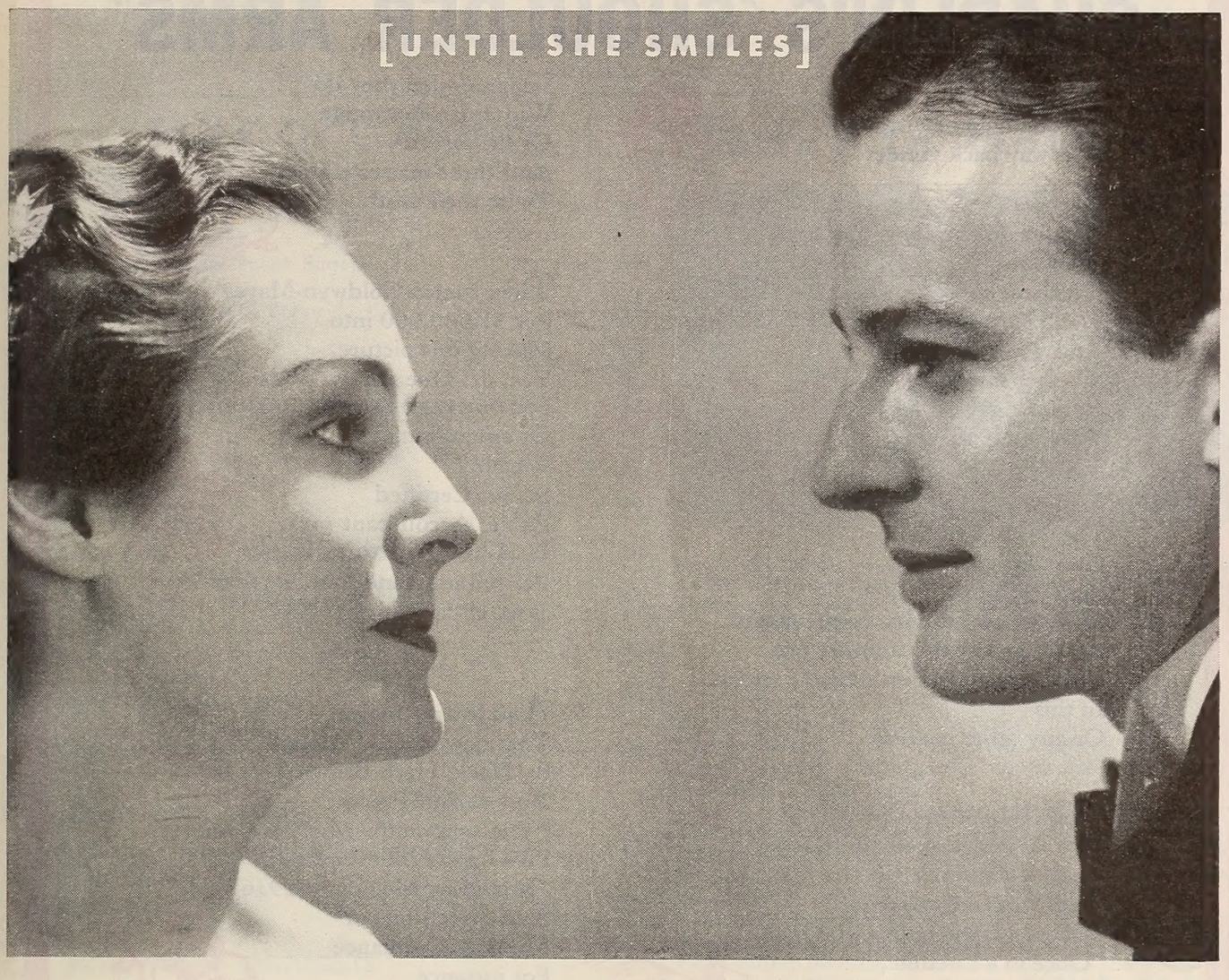


Romantic STORIES

Enchanted Moment

Pat 19
20983
489

[UNTIL SHE SMILES]



"PINK TOOTH BRUSH" makes her avoid all close-ups—dingy teeth and tender gums destroy her charm

A MAN'S first swift look sometimes says . . . "You're a charming woman."

And a woman's eyes may answer . . . "You're a likeable person."

And then she smiles. Lucky for both of them if it's a lovely, quick flash of white teeth, in healthy gums.

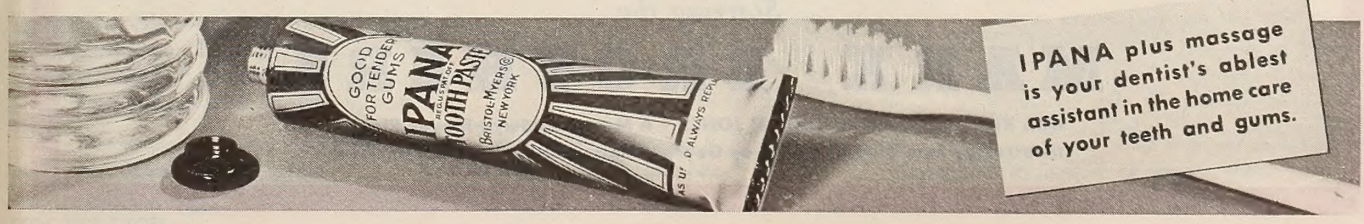
For a glimpse of dingy teeth and tender gums can blast a budding romance in a split second!

WHY IS "PINK TOOTH BRUSH" SO COMMON?

It's very simple. The soft foods that we all eat nowadays—almost exclusively—cannot possibly give teeth and gums enough work to do to keep them healthy. They grow lazy. Deprived of the natural stimulation of hard, coarse foods, they become sensitive, tender. And then, presently, "pink tooth brush" warns you that your gums are unhealthy—susceptible to infection.

Modern dental practice suggests Ipana plus massage for several good reasons. If you will put a little extra Ipana on brush or fingertip and massage your gums every time you brush your teeth, you will understand. Rub it in thoroughly. Massage it vigorously. Do it regularly. And your mouth will feel cleaner. There will be a new and livelier tingle in your gums—new circulation, new firmness, new health.

Make Ipana plus massage a regular part of your routine. It is the dentist's ablest assistant in the home care of the teeth and gums. For with healthy gums, you've ceased to invite "pink tooth brush." You are not likely to get gingivitis, pyorrhea and Vincent's disease. And you'll bring the clear and brilliant beauty of a lovely smile into any and every close-up.



THE FUNNIEST PICTURE SINCE CHAPLIN'S "SHOULDER ARMS"



And that—
If your memory is good . .
Was way back yonder!

* * *

We've gone a long way back
We admit.
But then, consider what
"A NIGHT AT THE OPERA" has—
And you'll see why
We feel safe
In making
This comparison.



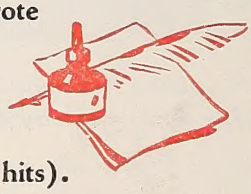
* * *

It has
The Marx Brothers—
Groucho . . . Chico
And Harpo—
Every one of them a comic genius,
And together the funniest trio
That ever played on stage or screen
In this
Or any other country.



* * *

And it was written by
Two famous comedy dramatists—
George Kaufman
And Morrie Ryskind
(George is the fellow who wrote
"Once in a Lifetime,"
"Merrily We Roll Along,"
And Morrie collaborated
With George on
"Of Thee I Sing" and other hits).
This is their first joint job
Of movie writing.
Their stage successes were
Laugh riots—



Imagine what they do
With the wider range
Of the screen—
And three master comics
To do their stuff.



* * *

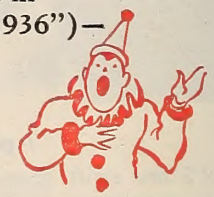
Then Metro-Goldwyn-Mayer
Put $1,000,000 into
Making this picture.
Yes, sir! One million dollars
For ninety consecutive minutes
Of entertainment.
Which,
So our Certified
Public Accountant says,
Is $12,000 worth of laughs
Per minute (and that, we think,
Is an all-time high).



* * *



And lest we forget,
That new song—"Alone"
By Nacio Herb Brown
And Arthur Freed
(The tunesmiths who gave you
Five happy hit numbers in
"Broadway Melody of 1936")—
And there's lots of
Music and romance
For instance
Allan Jones' rendition
Of "Il Trovatore"
(Watch this boy, he's
A new singing star)
And watch
Kitty Carlisle—
She is something
To watch!





"A NIGHT AT THE OPERA"

Starring the

MARX BROTHERS

with KITTY CARLISLE and ALLAN JONES • A Metro-Goldwyn-Mayer Picture
Directed by Sam Wood • Story by George S. Kaufman and Morrie Ryskind

DEC 13 1935 ©CIB 283550

The News Reel of the Stars

Hollywood

Edited in Hollywood

JANUARY, 1936 Vol. 25 No. 1

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

TABLE OF CONTENTS

SPECIAL FEATURES

Ruby Keeler Tells on Dick Powell 20
by Ruby Keeler
Hollywood's Magnificent Pagans 22
by Jerry Lane
Over the Bumps with Beery 24
by Sada Cowan
My Daughter Ginger 25
by Mrs. Rogers
Women Have Helped Me (George Raft) 31
by Lew Garvey
Nino Martini—Answer to a Maiden's Prayer! 32
by Katharine Hartley
Cowboys Ride Again 34
by Dorothy Calhoun
Charles Butterworth Sobs in His Beer 35
by Elizabeth Borton
The Stars Tell on the Stars 36
by Madame Anacanda
I Had a Crush on Gene Raymond 37
(Anonymous)
Are Movie People Crazy? 38
by John Winburn
Shirley Scores a Bull's-eye 39
by Marian Rhea

STARS OWN STORIES

The Charm Is Gone from My Charmed Life 40
by Charles Bickford
My Pal, Glenda Farrell 41
by Joan Blondell

HOLLYWOOD SPOTLIGHTS

Harpo Marx Talks 27
by Jack Smalley
I Wonder What's Become of Sally? 28
by Harmony Haynes
How to Make a Hit with Betty Grable 29
by Marcella March
Joe Penner Is Going Ga-Ga 30
by Marian Rhea

NEWS OF THE STARS

Hollywood News Reel 6
Topper's Reviews 16
Hollywood Eyewitness Photos 19
A Day with Shirley Temple 23
Harry Carr's Shooting Script 33
Star Gazing in Hollywood 66

HOLLYWOOD'S CHARM SCHOOL

Marian Marsh Shops on a Budget 42
Budget Your Beauty Time 52
A Hollywood Breakfast Party 54
In Hollywood with Peggy Wood 59

Cover photo of Fay Wray, G-B Star, by Edwin Bower Hesser
Marian Rhea, Fashion Editor Charles Rhodes, Photographer

Today in Hollywood



No doubles in this unexpected drama! Here's an actual photo of Katharine Hepburn (right) rescuing Princess Natalie Paley from the treacherous currents of the Pacific during a dangerous scene needed in RKO's *Sylvia Scarlett*. It left them both exhausted

All Hollywood Bowed to Katharine Hepburn's grit as she limped through the final scenes of *Sylvia Scarlett*, suffering almost unbearable pain from a severe hip injury sustained because she refused a double for two perilous sequences in the production.

After three days of battling the chilly waters and high seas of the Pacific Ocean, the star allowed herself to be thrown from a house. Four "takes" were required before the stunt was executed to the liking of the director, and on the final try Katie landed on a huge rock.

After 24 hours in her bed under a physician's care, Hepburn hobbled to a sound stage, and insisted upon resuming work rather than cause the big company to be laid off.

"You should have let us use a double for the dangerous parts," suggested the director.

"Oh, yes?" shot back Katie. "And why should I ask someone else to risk their life doing something for which I would get the credit from the public!"

● ●

When Brush Fires sweeping the hills back of the Malibu colony threatened the beach homes of the talkie stars, two beautiful young women, their clothes tattered by brambles and jagged rocks, their faces begrimed by the dense smoke, carried on throughout the whole night, doling out hot coffee to the army of forest rangers and volunteers battling to check the flames.

They were Myrna Loy and Gertrude Olmstead, the latter the wife of Director Robert Leonard. Because of their blackened countenances, however, both passed unrecognized by those they were serving.

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Hollywood's News Reel

Jan Flares Up

JAN KIEPURA, THE Polish importation, may be the world's greatest tenor, but occasionally he falls far short on Hollywood popularity, if that means anything to him.

Jan's temperament outbursts are reported to have become almost a daily occurrence, often drawing up-the-sleeve snickers from his co-workers.

After renting a Beverly Hills manse, the song-bird discovered the costly furnishings clashed with his artistic tastes, so he had them carted off to storage, and re-equipped the place out of his own pocket. Then he pouted for four days because he objected to Gladys Swarthout as his leading lady.

When on the sound stages, he has at his elbow a tea-wagonish appearing cabinet filled with gargles, sprays and other remedies for his million-dollar throat.

But the climax came when he asked Director Al Hall to cease smoking cigarets in his presence, and demanded that Bing Crosby be tossed off the set post-haste because the crooner was puffing a pipe.

• •

Marriage No Barrier

ALICE MOORE, 19-YEAR-OLD daughter of Alice Joyce, who eloped to Yuma with Felix Knight, the songster, the day after Metro signed her to a long-termer, has no intention of tossing aside her talkie career.

Instead, Felix has agreed to give up his concert work, and become a Hollywood thespian. He already has one picture rôle to his credit, the lead in *Babes in Toyland.*

ON THE COVER

Color is the thing in modern day photography, and it's just as appropriate, too, in costumes for winter sports. Fay Wray, beautiful G-B star, is the subject of this month's natural color photo taken at the studios of Edwin Bower Hesser.

The gay hues of her snug coat and scarf combine with the brightly colored mittens to lend dash and sparkle to the sports clothing. Miss Wray's delicate coloring makes her an apt subject for the natural color camera, newest marvel of the film industry. The photograph was obtained when Miss Wray returned to Hollywood for a visit after making a series of pictures in London for Gaumont-British Productions.

Ann Wins Her War

ALL HOLLYWOOD IS elated over Ann Harding's success in her battle to retain full custody of her daughter, Jane —a legal fight on which the blonde star was ready to stake her career and her fortune.

Following up the victory she garnered in the Nevada courts, Ann went into the California tribunals, and, step by step, battled the case built up by her ex-husband, Harry Bannister, who has originally charged that she was an unfit person to guide the destiny of their offspring—an allegation that he withdrew in the face of defeat.

Jane will remain in Ann's care twelve months of the year.

She told the judge, however, that she was willing that Bannister see his child at her Hollywood home whenever it was convenient, and that she was agreeable to having the father take Jane on occasional week-end trips.

• •

Ability vs. Clothes

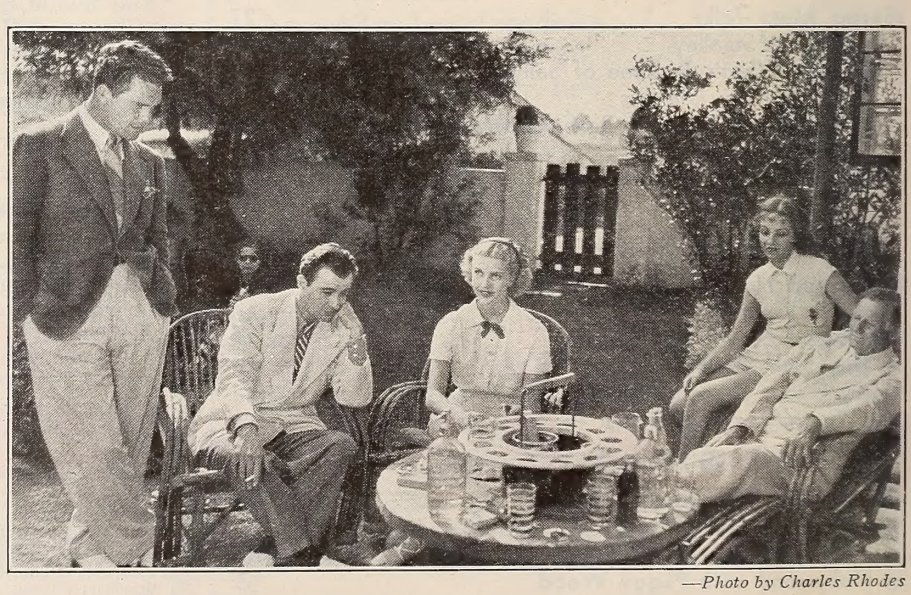
BEING KNOWN AS one of the screen's best dressed stars has its perils, if you can take Kay Francis' word for it.

"No actress wants to be so elaborately attired that women in the audience are so bent on remembering the lines of her gowns and hats that they become

[*Continued on page* 8]



Off set fun! Lily Pons, starring in RKO's *I Dream Too Much,* offers a spot of food to Jerry, the trained seal, with Director John Cromwell telling her how



—Photo by Charles Rhodes

Anita Louise was trying to do a card trick when the cameraman snapped this picture. Her unappreciative audience included, from the left, Guinn Williams, Fred Keating, Paula Stone and Fred Stone. Photo was taken at the Stone residence



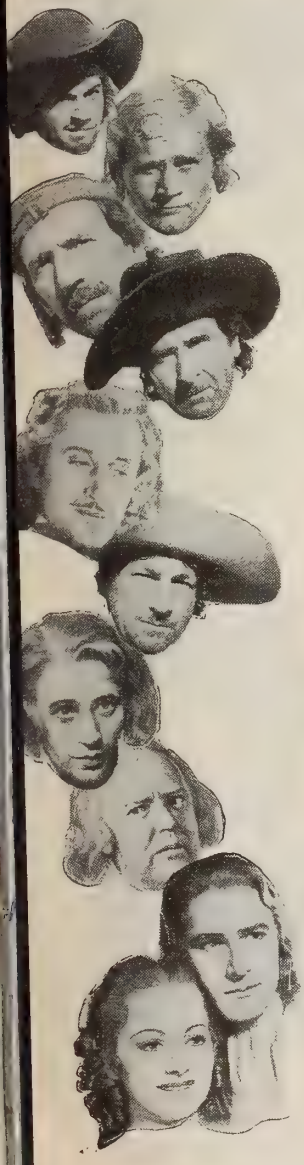
Come Adventuring with "CAPTAIN BLOOD"



The buccaneers are coming!... in Warner Bros.' vivid picturization of Rafael Sabatini's immortal story of the 17th century sea rovers.

After two years of preparation and, according to reliable Hollywood sources, the expenditure of a million dollars, "Captain Blood" is ready to furnish America with its big holiday screen thrill.

What with great ships, 250 feet in length, crashing in combat, with more than 1000 players in rip-roaring fight scenes—with an entire town destroyed by gunfire—this drama of unrepressed hates and loves, the story of a man driven by treachery into becoming the scourge of the seas, is superb beyond any screen parallel.





THE PICTURE OF THE MONTH

And the cast is just as exciting as the production! First there's a brand-new star, handsome *Errol Flynn*, captured from the London stage for the title role; and lovely *Olivia de Havilland* who brilliantly repeats the success she scored in "A Midsummer Night's Dream". Others in a long list of famous names are Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee, Henry Stephenson, Robert Barrat, and Hobart Cavanaugh, with Michael Curtiz directing for First National Pictures.

To do justice with words to the fascination of "Captain Blood" is impossible. See it! It's easily the month's grandest entertainment. And Warner Bros. deserve our thanks for so brilliantly bringing alive a great epoch and a great story!

(Advertisement)

Hollywood's News Reel

(Continued from page six)

oblivious to her performance," said Kay. "Even off the screen, a woman can be so stunningly clad that it will prove disconcerting to herself and to those whom she is with. For clothes become a handicap when the wearer cannot rise above them and be completely unmindful of them!"

• •

Dolores Signs Up

FREE FROM THE matrimonial entanglement that kept her off the screen for four years, beautiful Dolores Costello Barrymore will shortly resume her film career. Her comeback rôle will be as Dearest in *Little Lord Fauntleroy.*

The ex-mate of John Barrymore has been signed to a long-term contract by David Selznick, who is convinced that a single vehicle will restore her to her former popularity with movie patrons.

Again enthroned in the hilltop mansion where her children were born—the home awarded her in the divorce settlement — and her court worries over, Dolores has assumed a much more cheerful outlook on life than she has held for the last two years.

• •

Claudette Good Sport

THE NAME OF Claudette Colbert was omitted from the list of guests at the recent wedding of her ex-mate, Norman Foster, and Sally Blane, but the Academy award winner didn't let that stand in her way when she found an opportunity to extend her congratulations to the newlyweds.

It all happened in the Vendome, where Claudette was lunching with her aunt, when Norman and his bride entered, and were ushered to a nearby table.

Claudette waited until they were seated, then strolled over, shook hands with the pair, and delivered her blessings.

Claudette's marriage to Dr. Joel Pressman is expected to take place during the Christmas holidays.

• •

War Call Possible?

SHEILA BROWNING, A Broadway beauty carving a name for herself in Hollywood, is sadder than sad these evenings, what with her heart-throb, Henry Wilcoxon, extending his vacation in London until it is decided whether King George's forces are to be tossed into the Italian-Ethiopian mix-up.

Henry is a reserve officer in the King's army.

• •

Henry To Go Benedict

SHIRLEY ROSS HAS finally broken down and confessed that she'll step to the altar almost any day now with Henry Fonda, former husband of Margaret Sullavan.

Both Shirley and Hank are natives of Omaha, Neb., but had never met until they worked together in a picture a year ago.

• •

Katie Knows Best

FOR WEEKS, KATHERINE DEMILLE has been pleading with the boy-friend, Erik Rhodes, in an effort to induce him to shave off that trick mustache he's worn ever since he arrived in Hollywood. She finally won out, and now see what's happened. . . .

Erik has been signed for three outstanding rôles in a row!

• •

Holiday Plans

IF JEAN ARTHUR has her way, when she visits New York over the Christmas holidays, she'll see "so many plays she'll get them all mixed up."

The scarcity of good theatre is Jean's one complaint against Hollywood, and she plans to make up for a long famine when she lands in Manhattan.

She plans to make the trip by plane, the primary purpose of the jaunt, of course, a reunion with her husband, Frank J. Ross, Jr.

Jean Arthur returns to New York this time as a star, an accolade she received for her work in Columbia's *If You Could Only Cook.*

• •

Leo Goes Fishing

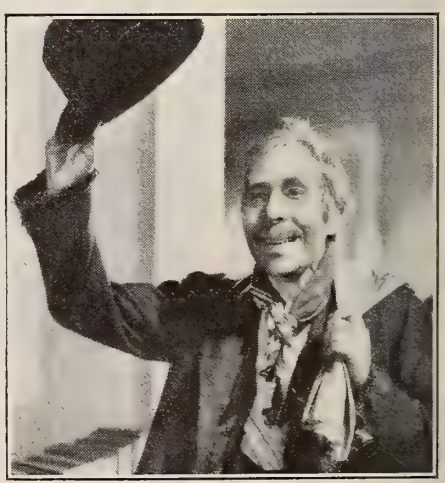
LEO CARRILLO TORE off for a deep-sea fishing trip as soon as he had finished work in his latest film for Columbia, pursuing the fighting yellow-tail into the semi-tropical waters about the Coronado Islands. His conveyance for the adventure was his sleek cruiser, the "Thetis," and his guests a number of non-professional friends from San Francisco and Los Angeles.



Look out, Charlie, your little game looks fatal! It's a scene from Charlie Chaplin's new picture, *Modern Times*



When Irene Dunne played the role of a blind woman in *Magnificent Obsession,* she invited Mr. and Mrs. Fruth, blind Los Angeles couple, to give her pointers



Three guesses who this is! We're spelling his name backwards so you won't dare cheat: ssilra egroeg. This is the way he'll appear to the world in G-B's *Mr. Hobo*

Chatterton Bakes Out

VEXED WITH A lingering cold during early days of production of *No More Yesterdays,* her first Columbia picture, Ruth Chatterton sought a dose of desert air at Palm Springs and returned home in two days completely cured. As a consequence, the star is recommending a mild roasting as the best possible cure for the sniffles.

• •

A Tough Assignment

WANTED: A SIX-FOOT Hollywood actor with a grand sense of humor and a genuine Irish temper! Walter Forde, G-B director who is preparing Kipling's famous story, *Soldier's Three,* is searching Hollywood now for a man to star in the rôle. And Forde knows what he wants — blue eyes, rugged face, plenty of agility.

In his search for a screen "Mulvaney" Forde will pick a man who can play the part of a good drinker, a good fighter, a good story teller. He must be loved by his pals and hated thoroughly by his enemies. Some assignment, but the G-B director isn't discouraged.

• •

Lorre Sails For London

PETER LORRE, WHO hits his screen stride in *Crime and Punishment,* temporarily has deserted Hollywood to do a London picture. G-B has signed him to co-star with Madeleine Carroll in W. Somerset Maugham's *Secret Agent* which will go into production soon.

• •

See America First!

HOLLYWOOD STARS ARE revising both work and vacation plans as the war clouds continue to gather over Europe.

Fredric March has called off his deal with Mussolini to go to Italy and star in the Mussolini-financed production of *Christopher Columbus,* while Cary Grant is reported to be dickering for a release from a contract with a British concern that was to have netted him $60,000 for one rôle.

Rod LaRocque and Vilma Banky have cancelled reservations for a jaunt to Budapest, and will visit Honolulu instead. Rosalind Russell will seek relaxation in South America rather than in Paris.

• •

Battle Is Ended

MADAME ERNESTINE SCHUMANN-HEINK is moving into a dressing suite on the Metro lot, for that will be her cinematic home during the next two years.

After more than a decade of trying to crash the Hollywood gates, the aged opera star suddenly awakened to find herself holding two contracts, one promising her services to the new

[*Continued on page* 10]

Q-1 • PHOTOGRAPH BY NORMAN PARKINSON, LONDON



Hollywood's News Reel

(Continued from page nine)

Mary Pickford-Jesse Lasky concern, the other adding her name to M-G-M's roster.

The muddle, which threatened to end in the courts, was settled when Metro agreed to loan the Madame to Lasky for one production a year.

• •

Darla Makes Good

Four-year-old Darla Hood, the smiling golden locks who made her screen début in *Our Gang Follies,* has hurdled the first barrier on the road to celluloid success. As a reward for her efforts in the *Follies,* Producer Hal Roach has signed her for seven years at a weekly salary ranging from $75 to $750.

• •

Jackie's A Man Now

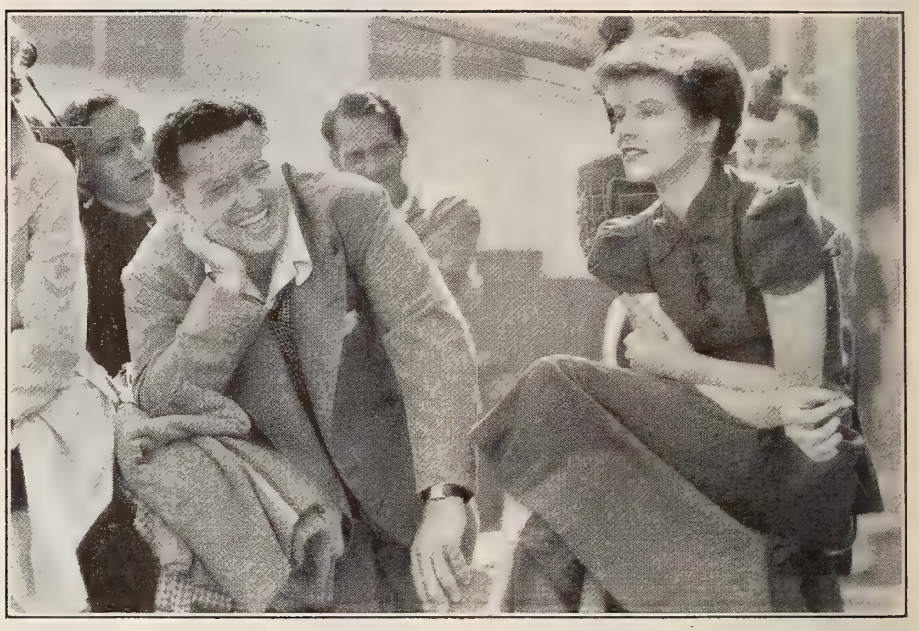
Jackie Coogan, Who amassed a fortune as a kid star, has attained his majority, and now he's the sole master of a trust fund estimated at more than a million dollars. But Jackie is a pretty level-headed kid, and he doesn't intend to waste any of his savings.

While he's terribly interested in Betty Grable, he says he can't consider marriage for a long while. First, he wants to complete his college education, after which he plans to enter the production end of the talkies.

Meanwhile, he plans to organize a traveling stock company, with which he will tour the country.



Back from London! Walter Huston and his wife, Nan Sutherland, reach America after a long stay in London where Huston played the title role in the G-B picture, *Rhodes, the Empire Builder.* Huston played the role of President of the United States in *Transatlantic Tunnel* and charged G-B nothing for the service!



Hepburn's new hair cut! Here she is, as she appears in *Sylvia Scarlett,* telling Director George Cukor a funny story—and getting a big laugh from him

• •

Harlow Goes Natural

When *Riff Raff* Comes To the screen, you'll see Jean Harlow sans her platinum blond tresses for the first time since she launched herself on a picture career. She has allowed her hair to revert to its natural hue, a shade halfway between yellow and brown, which the make-up experts have dubbed "brownette."

• •

Loyalty Costs Life

Death Of Sam Hardy, stricken on the sets while working in *Shoot the Chutes,* Eddie Cantor's new starring vehicle, cost Producer Sam Goldwyn more than $75,000 for retakes on scenes in which the veteran actor appeared.

It was Sam's strict adherence to the trouper's code—"The show must go on"—that cost Sam his life.

Doctors warned Hardy that an operation for appendicitis was imperative, but he insisted on continuing in his rôle until the production was "in the can," rather than force an expensive delay on the company. For three days, he faced the cameras, suffering pain almost beyond human endurance.

When he finally collapsed and was taken to the hospital, he was beyond medical aid.

• •

Howard Goes Courting

Howard Hughes, Rich young aviation enthusiast and erstwhile picture producer, is squiring Katharine Hepburn hither and yon these evenings, and Hollywood is wondering what has become of Leland Hayward, Katie's reputed fiancé, who has so frequently been rumored wed to her in secret rites.

• •

What, No Butterflies!

A Stranger Strolling onto Columbia's *If You Could Only Cook* set the other afternoon, probably would have taken one peep, then fled for fear the mad-house attendants would be arriving with straight-jackets. For there were Herbert Marshall, Leo Carrillo, William (Director) Seiter and Jean Arthur armed with butterfly nets,

chasing a lone sparrow all over the place.

Entering via an open window, the bird took roost in the rafters, and chirped zealously each time Jean sounded off with her lines.

Shooting was delayed for more than an hour before the company got rid of the pest.

• •

Arliss Stays Home

BECAUSE GEORGE ARLISS is subject to three income tax levies—British, American and California—when he makes pictures in Hollywood, the veteran star has decided to do all of his emoting with G-B pictures in England until such a time as the California legislature repeals the newly-enacted state tax on earnings.

By confining his celluloid efforts to the studios in his native land, he pays only the British tax.

• •

Kingdom For A Horse

FREDDIE BARTHOLOMEW is momentarily eager to trade his $1,250-a-week stardom for a berth as a cowpuncher. But because so many obstacles stand in the way of such a barter, he's willing to compromise and remain on the screen, if someone will give him a real Western pony.

To the 11-year-old Britisher, the most glamorous folks in America are those who ride bucking broncos and toss lariats. His favorite actors are Tom Mix, Buck Jones and Ken Maynard. A rodeo provides him with more thrills than any other type of entertainment.

Freddie already has the chaps, boots, spurs, five-gallon hat and a saddle.

[*Continued on page* 14]

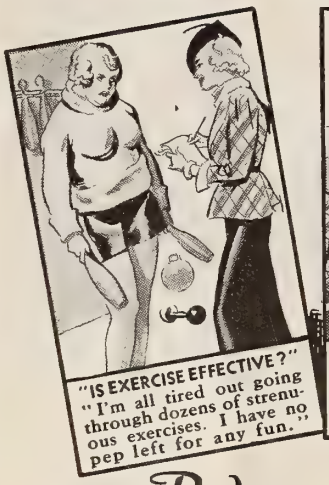


What, posing again? Yep, there's no time off! Robert Young snaps the camera while Fred MacMurray and Claudette Colbert pose between scenes during the shooting of *The Bride Comes Home*

The Roving Reporter



discovers the sure, safe way to reduce . . THE PERFOLASTIC GIRDLE



"IS EXERCISE EFFECTIVE?" "I'm all tired out going through dozens of strenuous exercises. I have no pep left for any fun."



"DID DIET REDUCE YOU?" "It took off the weight, but chiefly from neck and face. I look like a scarecrow and I'm so irritable."



"DRUGS TAKE OFF FAT?" "Yes, too much of it, and now I can't get it back. I feel miserable most of the time and look haggard."

Reduce

YOUR WAIST AND HIPS

3 inches in 10 days . . or *no cost!*

WOULD YOU like to have the slender, graceful figure so admired by everyone? Of course you would! Our roving reporter found that the majority of women want to be slimmer. Yet many go about it in a way to get unpleasant, and even harmful results. Profit by the experience of 200,000 women and reduce the safe Perfolastic way! You will *appear* smaller immediately and then, after a few days those unwanted inches *actually* disappear. Remember, you lose 3 pounds in 10 days . . . or it costs you nothing!

Massage-Like Action Reduces Quickly

■ The healthful, invigorating principle of massage is the basis of Perfolastic's great success. The special Perfolastic material is so designed that it exerts a gentle massage-like action on your flesh. With every move you make, every breath you take, this massage-like action takes away those extra inches, and with the loss of burdensome fat comes added energy and pep.

No Diet . . No Drugs . . No Exercises

■ All this is accomplished without any discomfort or effort on your part. You do not have to deny yourself the good things of life. You eat what you want and take as much—or as little—exercise as you wish. Yet the extra inches disappear from waist, hips and diaphragm with a rapidity that is amazing!

Perforations Keep Your Body Cool

■ The inner surface of the special Perfolastic material is soft and delightfully silky to feel next to your body. The many perforations allow your skin to breathe and moisture to evaporate without the usual sticky-corset unpleasantness. The specially designed lace-back keeps your Perfolastic fitting perfectly as the inches disappear.

MAKE THIS FREE TEST NOW!

See for yourself that Perfolastic is the sure, *safe*, invigorating way to reduce! Remember, it costs you nothing to try it!



"WHAT DID PERFOLASTIC DO FOR YOU, MISS HEALY?" "I lost 9 ins. from my hips and 20 lbs. in weight. I feel so much better and I eat everything."



DON'T WAIT! Mail this coupon now. You, too, can regain your slender, youthful figure!

SEND FOR TEN DAY FREE TRIAL OFFER!

PERFOLASTIC, Inc.

Dept. 71, 41 E. 42nd ST., NEW YORK, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated rubber and particulars of your

10 DAY FREE TRIAL OFFER!

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Use Coupon or Send Name and Address on Penny Postcard

THE FAN MAIL PAGE

Edited by Harmony Haynes
Film Player and Novelist

IN SPITE of our nice long list of "don'ts" that started this department, there are still a number of fans asking stars for clothes. We can hardly blame you when we know that you see your favorites in such lovely creations and read so much about their beautiful wardrobes—but, there is a reason why your requests are not apt to be granted.

Most of the clothes the stars wear on the screen are not their personal property. Every studio employs a very high salaried designer, whose duty it is to design new and lovely creations for the stars to wear in pictures. In designing, there is much to be taken into consideration—what materials and what colors will photograph well—what lines are suited to what stars—and what styles are suited to the story.

The result is that many of such creations are not suitable for wearing any place except in front of the camera. They are worn for the number of scenes required in one picture. Then they are returned to the wardrobes, to be remade into something else, or kept in the wardrobe department to be used by extra girls for dress sets.

Studio Auction Sales

Often the wardrobe department has an auction sale and sells garments they no longer have use for. Girls who work in pictures buy the gowns and remodel them because they know that the colors and materials will photograph well.

The same is true of period or costume pictures. The costumes are the property of the studio and not the star. Such being the case, the star cannot send anyone a gown she wore in any particular picture no matter how much she might like to do so.

The star's personal wardrobe, of course, belongs to her and she can do whatever she likes with it. Every star that I can think of has a certain number of girls that she keeps dressed by passing on clothes that she no longer needs. They are not selfish at all but they would rather give their personal wardrobe to some girl they know personally than to send it to an unknown.

Letters From Afar

Our foreign fans came to the front with many nice letters this month. Bessie Milner, a Dick Powell admirer, and Desia Delrai (what a lovely name) a loyal Ginger Rogers fan, writes all the way from Johannesburg, South Africa to tell us about their favorite stars. Motion pictures do make countries seem closer together—



Leading lady of the month! It's Ginger Rogers, who received dozens of letters cheering her performance in *Top Hat*



Leading man of the month! Dick Powell garners up the biggest portion of mail for the men. *Shipmates Forever* is the reason

Africa is just a suburb of Hollywood when we know we have friends there.

Pedro J. Tinio from Manila tells us that Ruby Keeler is a great favorite in the Philippines.

According to Ace Merry, Luise Rainer rates one hundred percent in Honolulu.

Black Hole of Calcutta

J. Edwards, of London, England, writes in praise of Loretta Young and especially of her work in *Clive of India*, saying, "I have often heard of the Black Hole of Calcutta but didn't really think it would be like it was shown in that picture." Neither did we—pictures really teach us so much about this great old world of ours.

B. B. writes an amusing letter saying that I said fans shouldn't "rave" about actors but no matter what I said, Nelson Eddy was a RAVE! You're right, B. B. and I didn't mean that you shouldn't praise a star, they deserve praise and they like it but they also like good, honest criticism whether it flatters them or not.

Chance for Correspondence

Anne Robinson, Baltimore, Maryland: Henry Fonda just couldn't help but be good in *Farmer Takes a Wife.* You know he starred in the stage play on Broadway for two seasons. There's a beautiful little "bit" player named Anne Robinson living at the Green Apartments, 6434 Yucca Street, Hollywood. Why don't you two get chummy?

Martha Henry of Pasadena—and others. I'm a "she" not a "he."

Colorful Fiesta Scene

Carrie Klourza, Long Island, N. Y. When Paramount Studios were making *Rose of the Rancho,* they invited everyone in the Fawcett office to visit their ranch set. It was so beautiful, so colorful! Hundreds of people, of all ages, dressed in gay Spanish costume—dashing caballeros riding spirited horses—older men driving oxen—stage coaches anything and everything pertaining to festival time in early California. In the midst of all that atmosphere, Gladys Swarthout, dressed in yellow satin and wearing a lace mantilla, sang, her lovely voice hushing everyone to a breathless silence.

Clementina Mirabella, Mitzi Green is not appearing in pictures this season. She is all growed-up and appearing in a play of her own on Broadway.

Texan Speaks Up

Fred M. Cohen, of San Antonio, writes, in part:

"No one loves children more than I, but I also love to watch trained seals and other animals. And how under heaven can anyone sit for from one to three hours and watch a picture or a show or any sort of public entertainment where some very sweet, attractive, charming and clever little girl or boy is the star is certainly more than I can understand or believe."

Many feel the same way you do, Mr. Cohen, but by no means everyone—if you think so, you should get a peek at Shirley Temple's fan mail.

Christina Tedesco of Gloversville, New York, asks if Jack LaRue is a

villain off the screen? Uh, uh! Anything but! Maybe you will remember that his first important rôle on the screen was that of a priest. It was a beautiful piece of work and the off screen Mr. LaRue has that same kindly, almost benevolent look that he had in that picture. His hair is black, his eyes are large and very dark brown but there is no glint in them—just a soft, tender expression.

He is popular with women but his most faithful companion is his pretty sister, Emily. He is very fond of his family and has established them in a very nice Hollywood home.

His Little Sweetheart

I must tell you a very human little story about Mr. LaRue. One day, three years ago, I had to cover a chorus rehearsal for a story. I took my little niece, Mary Helen, then eight years old, with me. Across the room, Jack LaRue was also watching the rehearsal.

The moment Mary Helen saw him, she let go of my hand and scooted across to him. I sort of held my breath, wondering how he would react. But I didn't have to hold it long for the moment he realized that she was headed for him, he threw out his arms and scooped her into them. He talked to her a long time, when he sent her back to me, he kissed her. To this day he refers to her as "my little sweetheart."

Mrs. Earl Hinson, Dunn, North Carolina: John Boles is under contract to Fox Studios. You may write him there. I believe he is the most "borrowed" star in Hollywood for whenever a rôle comes up at any studio that calls for a handsome leading man with a golden voice, Mr. Boles is called upon to fill it. I have a letter from Virginia Gilliland, 5321 Kimbark Avenue, Chicago, informing me that she is secretary for "The Golden Voice Club," whose honorary president is none other than John Boles.

He's An Optimist

John is a frequent and very welcome caller at our offices. He's a chummy sort of person, really, and often drives our blues away with his optimistic outlook on life in general.

And believe it or not, we have a question coupon from Lora Rawans, of Owensboro, Kentucky, wanting to know if anyone loves her besides her husband. Yes, Lora, there's a dozen people in this office and they all love you. Why? Because you're one of our precious readers!

Margie Tobias of Blue Island, Illinois thinks it would be great if people who couldn't boost also forgot to knock. We agree with you, Margie but Walter Winchell doesn't. He says, "It is better to be hissed at than snored at."

Those who wish to write to Luise Rainer may address their letters to

[*Continued on page* 15]

You Still have a chance

TO GET INTO THE MOVIES!



HOLD-BOBS offer you an opportunity
TO GET A FREE SCREEN TEST

Be ready for your big opportunity when the Search for Talent movie truck drives into your locality. Universal Pictures want new screen talent . . . and HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play are conducting the greatest Search for Talent ever made. Your HOLD-BOB dealer has complete details. Don't delay . . . the Search for Talent ends January 1, 1936.

from these photographs, the most likely prospects for a screen career. When the Search for Talent movie truck, carrying a crew of cameramen and technicians, comes to your locality, those selected will be given actual movie tests which will be forwarded to Hollywood for final judging by Universal executives. The winners will be brought to Hollywood, all expenses paid, for final screen tests and an opportunity for a movie contract.



(In circle) Cesar Romero and Jean Arthur as they appear in "Diamond Jim". A Universal Picture.



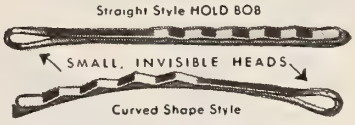
Louise Henry and the masked marvel in "King Solomon of Broadway". A Universal Picture.

And remember... movie actresses agree that a beautiful hairdress is one of the most important features of a girl's appearance. HOLD-BOBS are Hollywood's favorite bob pins . . . they insure a neat coiffure. Identify HOLD-BOBS by their Gold and Silver Foil cards. They're the bob pins with so many exclusive features: small, round, invisible heads; smooth, round, non-scratching points; flexible tapered legs, one side crimped. And HOLD-BOBS come in colors to match all shades of hair.

To enter the Search for Talent, just fill out the entry blank (or facsimile) printed on the back of the HOLD-BOB card, attach your photograph and send to the Search for Talent headquarters. A local committee will select

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Straight Style HOLD BOB



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THE SEARCH FOR TALENT MOVIE TRUCK

BID THAT COLD BE GONE!

Oust it Promptly with This Fourfold Treatment!

BEWARE of a cold—even a slight cold—and *any* cold! A cold can quickly take a serious turn.

What you want to do is treat it promptly and thoroughly. Don't be satisfied with mere palliatives. A cold, being an internal infection, calls for internal treatment. That's common sense. A cold, moreover, calls for a cold treatment and not for a cure-all.

Grove's Laxative Bromo Quinine is what you want for a cold. First of all, it is expressly a cold tablet and not a preparation good for half a dozen other things as well. Secondly, it is internal medication and does four important things.

Fourfold Effect

First, it opens the bowels. Second, it checks the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.



All drug stores sell Grove's Bromo Quinine—and the few pennies' cost may save you a lot in worry, suspense and expense. Ask firmly for Grove's Laxative Bromo Quinine and accept no substitute.

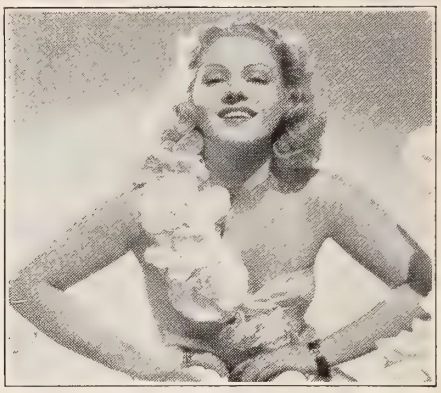
A Cold is an Internal Infection and Requires Internal Treatment



GROVE'S LAXATIVE BROMO QUININE

Hollywood's Newsreel

(Continued from page eleven)



Fetching! Positively. That's why Grace Bradley is one of the most popular actresses on the Paramount lot. She has looks and personality enough for everyone



Oh, for the life of a mountaineer! Lois Lindsay and Gloria Shea, attractive Columbia players, would have you believe there is nothing so fleeting as a mere vision

Ensenada Sports

THE POPULAR MEXICAN resort at Ensenada in Lower California is proving an excellent place for movie stars to catch up on their superiority complexes.

Victor Jory went down to shoot grouse and wound up with a ferocious wild boar.

Gary Cooper went fishing there and caught a giant tuna and outsize barracuda until they almost swamped the tiny motor launch.

Mr. and Mrs. Frank Shields journeyed down and Mrs. Shields, for the first time, beat the socks off her worthy husband in a tennis match.

Roger Pryor went sailing and for the first time in his sailing career came back without have capsized his boat or having fallen overboard.

• •

Farming Does Pay

ANN DVORAK and Leslie Fenton apparently are the only talkie stars who have discovered the secret of operating a farm at a profit. Starting with 40 acres of walnuts out in the San Fernando Valley, the pair have since doubled their holdings, the additional acreage being planted to vegetables.

The other day, we dropped in on Ann and Leslie, and found them, clad in overalls, guiding a plow out on the "West 20."

"There's money in tilling the soil, providing you hold down your overhead by doing a big share of the work yourself," Ann explained.

Ann, however, doesn't spend all of her leisure in the fields. On the servants' weekly day off, she prepares the meals and washes the dishes, and Leslie dries them for her.

Rudy Sells Out

BECAUSE FAY WEBB has threatened a new series of court actions against him the minute he sets foot on California soil, Rudy Vallee has abandoned his plan to live here eight months of the year. As for his next screen vehicle, it will have to be filmed in the East—or not at all!

The crooner has disposed of all his real estate holdings in Hollywood and its environs in recent weeks, the last piece to go being the Spanish-type home he purchased as a honeymoon nest a few days after his ill-fated marriage to Fay.

While he paid more than $100,000 for the manor, he is reported to have swallowed a $50,000 loss to be rid of it.

• •

Romance In The Bud?

PATRICIA ZIEGFELD, daughter of Billie Burke, is going places with Will Rogers, Jr., son of the late humorist.

Young Rogers, having completed his college education, wants to become a newspaper editor, and plans to purchase a daily in or near Hollywood. Will's father was a great friend of Patricia's noted parent, Florenz Ziegfeld.

• •

Big Announcement Pends!

NOW THAT Charlie Chaplin's *Modern Times* is ready for release, you may expect the announcement any moment that the comedian and Paulette Goddard are man and wife. This, despite the fact that you've known it for a year or more.

Fan Mail

(Continued from page thirteen)



Going collegiate in *Collegiate*. The candid cameraman caught this bit of tomfoolery on the Paramount set, featuring Lynne Overman, Frances Langford, Joe Penner and Ned Sparks

Metro-Goldwyn-Mayer Studios, Culver City, California.

Anna Spichiel, Orangeburg, New York. Edna Wallace Hopper is not a picture star, therefore we have no contact with her. We are so sorry not to be able to grant your request.

Schuyler C. Hill (sounds like a writer's name, doesn't it?) of Centralia, Washington writes: "Joan Crawford's last three pictures, with their realm of wealth, were very good, but I would enjoy, greatly, a rôle where she could devote her talents to a far greater ability than Park Avenue."

Mr. Hill isn't the only fan who writes such a letter. In fact, the Crawford fans seem to be divided into two groups: Those who want her in rôles where she wears luxurious clothes and those who do not. Let's call it a contest and see which side can put up the best argument.

A Fan's Description

Chaw Mank of Staunton, Illinois wants us to say something about Dick Powell. All right, Chaw, we'll make a bargain. You get a new ribbon for your typewriter and we'll tell the world about Dick, using your very own description of him:

"Two years ago, when Dick was on the radio in St. Louis, I met him—and found him so dern boyish—and so human—that I asked for the honor—of a Movie Club. Dick blushed and said, 'If you think me worth the while to boost, I'll be happy to have you have my Official Fan Club.' I told him he would be a great star some day. I was right, but big as he is, he is never too busy to serve his fans and to help the club."

Donato R. Cedrone, 288 Nevada Street, Newtonville, Mass., is president of the Tom Brown fan club. Donato writes us that recently Tom was in Boston and paid him a lengthy visit and that he liked him even better in person than he did on the screen.

Now for a Letter

Dear Editor:

A word of appreciation for your excellent fan magazine. Although all American film books surpass our English ones, I think the HOLLYWOOD Magazine the finest of them all.

Perhaps they are made more valuable by the fact that they are rather difficult to obtain over here; but those that do come my way amply repay any bother which I may have had in securing them.

Through your pages, I see more of Hollywood than I could ever hope to see in any of our film books; perhaps that is because you are there—on the spot, as it were.

It would be rather interesting to correspond with an American film fan; someone who can write and tell me all about Hollywood in the eyes of a typical American.

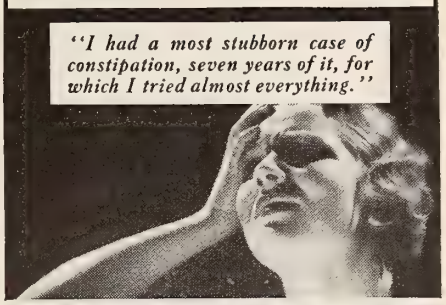
M. Brook, 48, Annandale Road, Sidcup, Kent, England.

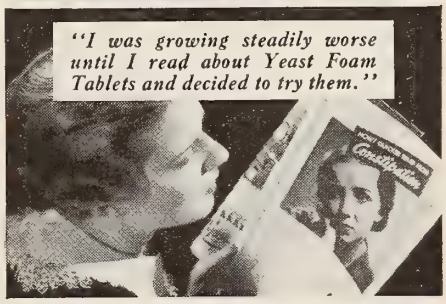
Seven Years of Constipation!

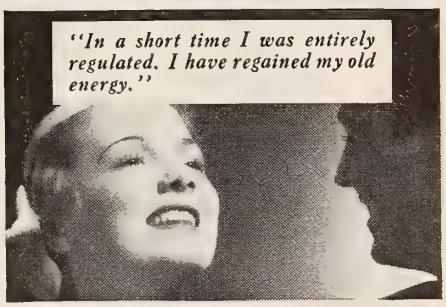
Every quotation in this advertisement is from an actual and voluntary letter. Subscribed and sworn to before me.

BERNICE G. RUTTIGH NOTARY PUBLIC COOK COUNTY

Bernice G. Ruttigh
NOTARY PUBLIC

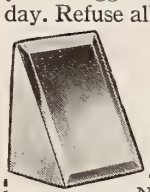






IMPORTANT to you is what Yeast Foam Tablets actually do, not what we say about them. So we bring you this true experience—one of hundreds reported by grateful users of these pleasant yeast tablets.

Rich in precious tonic elements, Yeast Foam Tablets strengthen the intestines and stimulate them to normal action. A food, not a drug, they correct constipation in a natural healthful way. How different from harsh cathartics which often irritate! Ask your druggist for Yeast Foam Tablets today. Refuse all substitutes.



FREE! *Lovely Tilted Mirror. Gives perfect close-up. Leaves both hands free to put on make-up. Free for coupon with empty Yeast Foam Tablet carton.*

NORTHWESTERN YEAST CO.,
1750 N. Ashland Ave., Chicago, Ill.

I enclose empty Yeast Foam Tablet carton. Please send the handy tilted make-up mirror.
F. G. 1-36

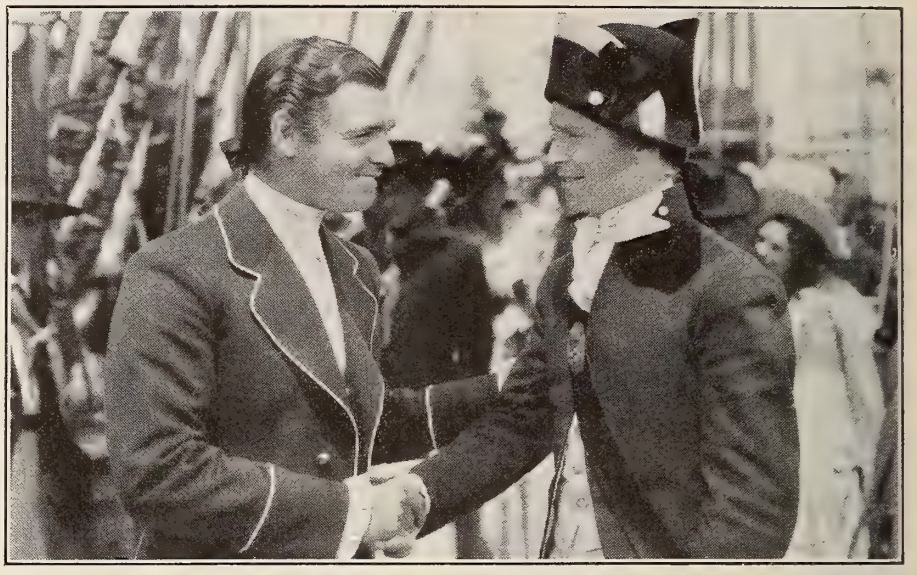
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TOPPER'S FILM REVIEWS

MUTINY ON THE BOUNTY—(M-G-M)—Without the usual fanfare of trumpets, the studio previewed *Mutiny* at the Chinese on a Sunday night, and the following morning the town was full of ovations. It's a stark, grim picture that wins nothing but praise from the men and surprised exclamations from a few shocked women. Telling the story of the historic British ship Bounty and mutiny against its cruel master, Captain Bligh (played by Charles Laughton), Director Frank Lloyd has unveiled a modern epic of the sea. Already there have been a multitude of cries that here is the finest picture ever filmed. Franchot Tone emerges as the big hit of the picture. He drew the only burst of applause at the preview upon completion of his defense in the Admiralty Court on mutiny charges. Clark Gable, as Bligh's right hand man who nevertheless leads the mutineers, joins with Tone and Laughton to share top honors. Many others in the cast deserve individual mention for their fine performances. Go to see *Mutiny*, but be prepared for a heartless story of men at their worst—and best. The unsatisfactory nature of the ending indicates that a sequel is in the offing.



From M-G-M's *Mutiny on the Bounty*. Clark Gable and Franchot Tone meet aboard the British vessel, the Bounty

THANKS A MILLION—(20th Century-Fox)—Little heralded and among the first products of the merged 20th Century and Fox studios, this picture scored a terrific hit when previewed at the Chinese Theatre in Hollywood! Dick Powell, playing the rôle of the crooner drafted to run as the Square Deal Party's gubernatorial candidate, will convert regiments of doubting Thomases to his side. Fred Allen dead-pans his way to remarkable heights. Ann Dvorak, Patsy Kelly, Louis Walburn, and a grand cast quite out do themselves. If it were possible to stop a film, the singing of the Yacht Club boys would do it. It is nothing short of the gospel truth to call them absolute sensations with their Square Deal and Alphabet songs! *Thanks A Million* lifted the critics out of their seats and kept them cheering to the last flicker. With an election in the offing, the political satire refreshes everyone. Kids, pops and grandpops will all love it.

A NIGHT AT THE OPERA—(M-G-M)—Groucho, Chico, and Harpo Marx return to the screen with a screamingly funny picture centering around the backstage life in grand opera. It's full of spectacular scenes, sparkling absurdities, and uproarous lines. Harpo takes the most honors, if such a selection is at all possible. The supporting cast is unusually strong, with Walter King and Kitty Carlisle contributing much to the picture.

SHOW THEM NO MERCY—(20th-Fox)—Interweaving the love interest between Edward Norris and Rochelle Hudson, with the activities of a kidnap gang headed by Cesar Romero and Bruce Cabot, this G-men picture sets a fast pace and is brimming with thrills, Norris and Miss Hudson are trapped by the fleeing gangsters after a kidnaping. How the G-men close in on the fugitives and how the young couple escape from their grasp is graphically shown. Guaranteed to entertain and thrill.

PETER IBBETSON—(Paramount)—is a magnificent picture carrying a tremendous emotional appeal based on the abiding love Peter, (played by Gary Cooper) holds for the Duchess of Towers. Under the direction of Henry Hathaway, Cooper and Ann Harding carry through on a brooding note which attains near-spiritual heights. Script, camera, and players combine to offer a tremendous story far above the ordinary thing seen on the screen. John Halliday, Ida Lupino and a fine supporting cast deserve credit for excellent portrayals.

I FOUND STELLA PARISH—(Warners)—Here's a picture aimed at the hearts of women, and in that respect it scores a perfect shot. Kay Francis, playing the rôle of a pardoned murderess who is trying to keep her notoriety from her own child, achieves high honors. It's her most versatile and finest rôle in years. Sybil Jason as the child, Ian Hunter as the snooping reporter, Paul Lukas as the trusted friend, and Jessie Ralph as the child's guardian are excellent. Gentlemen won't mind it and the ladies will weep tender tears.

RENDEZVOUS—(M-G-M)—The title is misleading; there isn't any lover's rendezvous involved; it's the name of a ship in the World War. William Powell plays the rôle of a government cipher expert attempting to smash a powerful enemy spy communication system. Rosalind Russell acts well and photographs poorly in her first major rôle. Binnie Barnes presses her for top honors as the feminine spy, but Rosalind's comedy flare is undeniable. Depth of intrigue keeps this from being another *Thin Man*.

FRISCO KID—(Warners)—James Cagney does a grand job in this new version of the Barbary Coast, which, like the United Artists film, does its best to convey the spirit of the Coast despite the inroads of the Hays office. You'll like Cagney, Margaret Lindsay, Donald Woods and an excellent supporting cast. Woods does a superb job as the young crusading editor attempting to clean up the notorious shore district.

STARS OVER BROADWAY—(Warners)—Another silvery voice comes to the screen—or, more properly, two of them. Foremost is that of James Melton, big easy-going fellow who sends melodies echoing into the highest corners of the theatre. And next is Jane Froman, network radio star, whose voice is far, far above average. The story deals with Melton's climb to the top on Broadway under the subdued managership of Pat O'Brien. Pat surprises you with a somber interpretation of his usual high pressure rôle. Love interest is supplied by

Jean Muir in one of her very best performances to date. Frank McHugh contributes plenty of laughs. Melton's tenor voice is different from any you've heard on the screen yet. He ought to be going places.

THE MELODY LINGERS ON—(Reliance)—Again Josephine Hutchinson shows the sweeping power of her talents in this story of a mother's sacrifice to gain for her son the career of a great opera singer. Tragedy stalks her love affair with George Houston, playing Salvini, idol of the Italian opera. The World War separates her from their love child. When the son, well played by David Scott, reaches manhood she triumphs in her struggle to give him his heritage of music. Well cast throughout, the newcomer George Houston, discovered by Edward Small, is particularly good; with his splendid voice and magnetic personality he will go far in pictures. Exciting glimpses of war, the invasion of the enemy, the abbey where Miss Hutchinson becomes a novitiate to be near her son, all are beautifully photographed and well played. Helen Westley is superb.

IN PERSON—(RKO)—Here is a delightful, rollicking yarn about a temperamental movie star—Ginger Rogers—and the outdoor man who tames the shrew. Ginger does her most versatile performance to date, and the remainder of the picture is a similar triumph for George Brent as the rugged individual. The dialogue sparkles with good lines. The two leading players and Alan Mowbray, as the conceited film actor who appears in films with Ginger, do an excellent job. See this one for an entertaining evening.

METROPOLITAN—(20th Century-Fox)—Lawrence Tibbett returns to the screen in a smashing musical triumph that combines the finest of popular, classical and pure operatic numbers. Aided by the delicate finesse of Virginia Bruce, Tibbett keeps the picture glowing with his astonishing voice and a superior bit of acting. You'll rave over his interpretations of "Road to Mandalay" and "De Glory Road," neither of which smacks of the usual Kiwanis Club rendition. Luis Alberni, Alice Brady, and George Marion, Sr., form an excellent supporting cast. The operatic numbers are real achievements, especially the Prelude from Pagliacci which climaxes the film. *Delightful for all adults.*

SHE COULDN'T TAKE IT—(Columbia)—Joan Bennett, George Raft, Billie Burke and Walter Connolly furnish plenty of entertainment in this picture which depicts the capers of a too-rich family. Raft handles very neatly the rôle of an ex-convict whose sole job is to tame down the family. There is a strange inter-mixture of slapstick and tragedy; nevertheless the film emerges as excellent entertainment with no definite moral involved. Miss Bennett takes full advantage of two or three high points to do some capable acting.

CAPSULE GUIDE

Barbary Coast—(United Artists)—Presents Miriam Hopkins, Edwin G. Robinson and a fine supporting cast in an absorbing story of gold rush days in San Francisco.

O'Shaughnessy's Boy—(M-G-M)—Wallace Beery and Jackie Cooper step forward with another smash hit. The picture is full of tears and excitement and maybe too much dialogue on occasions.

The Big Broadcast Of 1936—(Paramount)—Jack Oakie, Lyda Roberti, Burns and Allen, Bill Robinson, Bing Crosby, and a few score other headliners in a very elaborate production that bases its story on the wonders of a television set. From beginning to end it is a steady pace of laughs and enjoyment.

Remember Last Night?—(Universal)—Carl Laemmle, Jr., presents a polished gem of exciting humor, studded with stars, in this film based on that best seller, *Hangover Murders.* Robert Young, Constance Cummings, and Edward Arnold win top honors.

Last Days Of Pompeii—(RKO)—Vesuvius stars in this spectacle of ancient days, along with Preston Foster in the rôle of a gladiator who gains tremendous power through brute strength and cunning.

I Live My Life—(M-G-M)—Joan Crawford sets a brand new pace in a grand comedy of a rich man's daughter who falls hopelessly in love with an archaeologist. Brian Aherne, contributes to the hilarious atmosphere along with some exceptional work by Frank Morgan.

Shipmates Forever—(Warners)—This film is another Annapolis production, brought to better than average levels through the captivating work of Ruby Keeler and Dick Powell.

The Clairvoyant—(Gaumont-British)—Claude Rains as Maximus, the seer, makes this film one of the best pictures yet to come across the Atlantic. Fay Wray in the rôle of his wife does a fine job.

Three Musketeers—(RKO)—Here's a new and slightly different interpretation of the famous classic by Alexandre Dumas. Walter Abel plays the rôle of d'Artagnan.

Man Who Broke the Bank at Monte Carlo—(20th Century)—Half the story is told in the title—but only half. And we won't reveal the rest. Ronald Colman handles the starring rôle magnificently. Joan Bennett appears as his love interest, and Monte Carlo provides the thrills.

Tumbling Tumbleweeds—(Mascot)—A western picture that deserves mention because of the cowboy songs and the nice work of the Sons of the Pioneers, one of the best hillbilly groups on the radio.

Ariane—(British International)—It's another triumph for Elisabeth Bergner. The story argues whether or not the man will marry the girl he once lived with. Bergner is good, so the film has to be.

Alice Adams—(RKO)—Katharine Hepburn steps forward again with another fine performance that should keep her tops with all her fans. Her vivaciousness is something of a marvel. Recommended.

Steamboat Round the Bend—(20th Century-Fox)—It's Will Rogers' last production, completed just before his fatal northern trip. If you want to keep a lasting memory of a lovable American character, by all means see this film.

The Crusades—(Paramount)—Cecil B. DeMille offers another spectacle, and it's among his very finest. You will enjoy the human characterizations provided by Henry Wilcoxon, Loretta Young and Alan Hale.



Ronald Colman and Joan Bennett team together in *The Man Who Broke the Bank at Monte Carlo*

Diamond Jim—(Universal)—It's the life story of the famous Diamond Jim Brady. You will leave the theatre praising the amazing work of Edward Arnold. Binnie Barnes and Jean Arthur rate next honors. Heartily recommended.

Gay Deception—(20th Century)—Francis Lederer and Frances Dee head a formidable cast in a most entertaining picture recommended for audiences of all ages. Miss Dee performs outstandingly fine comedy.

Broadway Melody of 1936—(M-G-M)—Is one of the best all-around musicals yet to reach the screen. You'll rave over Eleanor Powell's dancing! Star cast.

Top Hat—(RKO)—Brings Fred Astaire and Ginger Rogers up another notch in popularity. Good music and swell acting by everyone make this picture tops with everyone. Be sure and see it.

She Married Her Boss—(Columbia)—Claudette Colbert, Melvyn Douglas, Michael Bartlett and Edith Fellows contribute to a thoroughly entertaining film. They're all excellent. Little Edith is an eye-opener.

A Midsummer Night's Dream—(Warners)—This is the most different and undoubtedly the most beautiful film production you'll see in a long while. An all-star cast brings the real Shakespeare to you in understandable, human terms.

A GIRL YOU KNOW

might have been trapped by this new underworld terror!

Like the girl next door . . . or at your office . . . the Loretta of this story never dreams that crime will strike her . . . until one cruel night she is hurled into the machine-gun fury of a nation-wide manhunt . . . her loved ones threatened . . . her life endangered!

Frantically, these people struggle. And YOUR heart beats to THEIR horror, THEIR hopes...for suddenly you realize, "This can happen not only to a girl I know...THIS CAN HAPPEN TO ME!"





EYE-WITNESS PHOTOS

by CHARLES RHODES



What a man Oakie! Surrounded by beautiful women, he's still the same old Jack. Here he is with Binnie Barnes, the hostess; Sophie Tucker, honored guest; and Phyllis Brooks. Everybody's happy!



Nelson Eddy and Jeanette MacDonald apparently don't tire of each other on the studio set. I snapped this one of them at the Trocadero



Gordon Westcott's last photo, taken at Paul Kelly's ranch by X. Martin-Smith just before Gordon's fatal polo accident. He's shown here with Mrs. Jack Grant



Party-ing at Marion Davies' home recently were Paula Stone and Lyle Talbot



When Jackie Coogan threw his twenty-first birthday party, here's how he looked with Betty Grable, the girl friend. There is a cute story about her in this issue



Here's a Palm Springs sport I'll bet you haven't heard about! I snapped Dick Powell and Joan Blondell bowling on an autumn night at the desert resort



Marion Davies posed this one with George Brent and some friends at her recent party

Ruby KEELER TELLS ON

He's a carefree fellow in pictures, but far, far different in real life!

by RUBY KEELER



They hit a new high in romantic interest! Here's Ruby and Dick in a scene from their latest success, *Shipmates Forever*

WORKING WITH Dick Powell in six pictures — from *42nd Street* of several years ago to *Shipmates Forever* —I couldn't help but come to know him very well—and to regard him as one of my best friends.

On the screen Dick seems to be carefree, irresponsible, and light-hearted—a collegiate sort of chap, most people would call him.

In real life he is nothing at all like that. He is naive, sincere, and really serious. Far from being light-hearted and careless, he actually gives deep consideration, to the point of worry, about his career and his future.

"What will happen to me if musical pictures lose their popularity?" he asks himself. "I'm not really an accomplished actor —I'm a singer. What might happen if I should lose my voice?"

I'll say for Dick that he is carefully providing against contingencies of this sort, and I think he deserves great credit for his foresightedness.

He has always admired the financial acumen of my husband, Al Jolson, and said to me a year or so ago, "If Al wouldn't mind, Ruby, and if it wouldn't be betraying a family secret—tell me what sort of bonds and securities he buys, so I can follow his example."

● I TOLD HIM it wasn't a secret; Al buys only government bonds and good preferred stocks after investigating them carefully. Now Dick does the same.

In view of his tremendous popularity (he gets more fan mail than any other player on the Warner lot), you might think he'd be spoiled. But he isn't—not the least bit.

He does something, by the way, in regard to his fan mail, which I have never heard of another player doing. Whenever a letter interests him especially, or makes a suggestion that seems constructive, he not only sends his own photograph to the writer but writes back, "Let me have your photograph in return, won't you?" And he means that in all friendliness—and has a huge collection of pictures of boys and girls, men and women, whom he'll probably never see in real life.

He's as amiable as anyone I've ever known. He likes everyone and wants everyone to like him. He is chummy with prop-boys and juicers on the set as with his fellow-stars and the directors. He is simplicity itself.

● ON A SET the other day the players, between scenes, engaged in a goofy kind of game called "As you would be." We'd pick out a certain individual and then decide what he might have been if he weren't a movie actor. *Dick, they agreed, would be "the best soda jerker in a middle western town of five thousand people!"*

That seemed to everybody a pretty apt characterization. To a certain extent it is. Not that Dick is a "hick" in the ludicrous sense of the word. He's had plenty of metropolitan experience as a theatrical master of ceremonies and on his personal appearance tours. As the saying goes, he knows all the answers.

But he is a country boy—a small town boy—at heart. He comes, you know, from the hamlet of Mountain View, Arkansas, which has a population of 450! In his native state, he is affectionately known as "Arkansas' Public Citizen Number 1." He proudly calls himself a "razorback," which I understand is the Arkansas term for a backwoodsman or "hill-billy." Sometimes, around the lot, we call him by the latter nickname.

His most cherished possession is Automobile license No. 1 from Arkansas, which the governor sends him every year and which he carries on his car above his California license. He's happy as a kid about that license, and likes to point it out to new-made friends.

He's sentimental, you see—a trait I like—about his boyhood days and

DICK POWELL



boyhood friends. With a number of these he keeps up a regular correspondence, and exchanges Christmas presents.

One day he brought a battered old cornet onto the set, and showed it to me. "This is what started me off on a musical career," he said. "When I was about ten or twelve, I envied every player in the Mountain View amateur band, and wanted to play something myself—it didn't matter what. The cornetist bought a new instrument, and offered to sell me this one for $3. I ran errands, chopped wood, shoveled snow, and did all sorts of work for six months before I scraped together the three bucks. *I never did get to play in the band.* My family moved to Little Rock. Nowadays," he smiled, "they tell me that my cornet practicing got so much on the neighbors' nerves that we *had* to move. . . ."

● Then He Played for me, on the old cornet, one of his numbers from *Broadway Gondolier*—the popular "Rose in her Hair."

Dick is generally happy, and indicates his happiness by singing. Most vocalists coddle and nurse their voices, using them only when required. But Dick is always carolling around the sets, and is only too glad to join such "barbershop harmonists" as Pat O'Brien, Frank McHugh, and Allen Jenkins—or any other studio trio that needs a fourth.

Dick has often been termed America's most eligible bachelor, and in a way, maybe he is. He has youth, good looks, a charming personality, plenty of money, and abundant prospects. Quite a catch for a girl!

And people often ask me, "What's the low-down about Dick's romantic affairs? Who is he going to marry? Mary Brian? Alice Faye? Mary Carlisle? You know Dick so well—tell us the inside dope!"

● Friends, Your guess is as good as mine! Of course, Dick has gone out with those particular girls—but with others, too. From time to time I've been "Mother" Keeler to him when he came to me with his problems involving this girl or that. Even though I'm quite a bit younger than Dick, he has often made a confidante of me—perhaps because I'm a "matron."

On and off screen together! Between shots Dick gets hungry and Ruby joins him at the counter





But well as I know him, I really haven't an idea whom he will marry. I don't believe he knows, himself. At all events, I feel rather sure that matrimony is not in immediate prospect for him.

Right now he is too much engrossed in seeing to [*Continued on page 57*]



Foes of tradition are these shining stars! Above, from the left, Miriam Hopkins, Francis Lederer, Katharine Hepburn, Lee Tracy, Mae West. Below, Lupe Velez

Hollywood's MAGNIFICENT PAGANS

They snap their fingers at too-nice conventions, these filmland pagans! They keep Hollywood pulsing with life and laughter

by JERRY LANE

They Follow red lightning! A whim—a quick desire—and they're off. No stifling fears for the future. No regrets for the past. It's only the NOW that counts. Ernst Lubitsch, that old maestro of human nature, calls them "the un-chained."

"She is one of them, that Miriam Hopkins," he said to me one day. "She is the most mentally free person I have ever known."

And Miriam has fought for that freedom. She came from that group of people which, of all groups in the United States, is most tied by tradition and convention. The aristocratic poor of the South. Until she was fifteen Miriam was dependent on rich relations for every dress she wore, for the food she ate. And then with all that flaming intensity of hers she rebelled—due chiefly to an article she had read by a girl who had been in much the same predicament she was. The girl, it seems, had decided to step out of the genteel stagnation. She made up her mind to become the most glamorous figure in New York. "By 'glamorous' she probably meant far more than I realized at the time," chuckled Miriam. "But *I* determined to be glamorous too. Little funny-face me! I wanted to be entirely on my own . . ."

Miriam started out in a way that must have shocked her family into a state of jitters. They had gone to New York, she and her mother and sister, so the sister could be entered in a private school. And Miriam found a job as a waitress! For three days she manipulated a tray. Then she did worse. She became a chorus girl . . . Unheard of, unthinkable, in the collective estimation of her elders. No girl of her status in Savannah, Georgia, had ever done such a thing before.

It was the first time the pagan in the little Hopkins had shown itself. It's never been out of sight since . . .

● You Can't predict a move she makes. You have a date to breakfast with her—which you arranged only the evening before—and when you arrive, presto! She's flown. At five that morning she awoke with an urge to spend the week-end in Florida. To think is to act with Miriam. 'Twas Napoleon who said that the people blessed with that ability were the makers of history. And how our Hopkins has made history!

She divorced her second husband so she could adopt a baby . . .

She donned a diver's suit and walked the floor of the Atlantic Ocean when she was warned the current was dangerous.

She said: "Of course I'm not beautiful—but I'm going to be a star!"

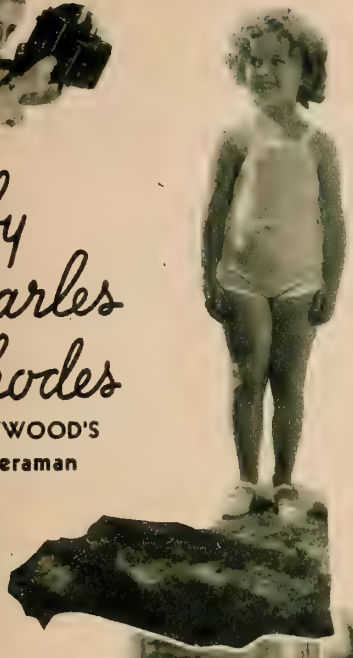
Which gives you some idea of the Hopkins' temperature. Austin Parker, that second husband, is as fond of the acquired child now as she is but it was his first refusal of adoption that prompted the [*Continued on page* 56]



A Day With SHIRLEY at Palm Springs



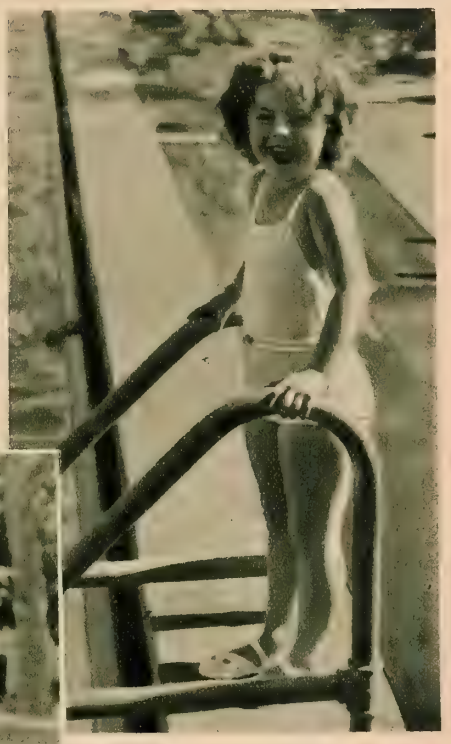
by Charles Rhodes
HOLLYWOOD'S Cameraman



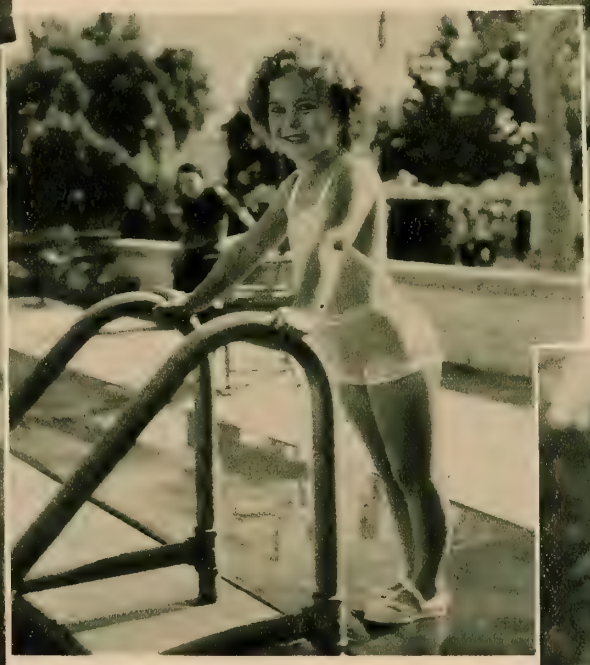
SOME girls just naturally attract people —especially in bathing suits. So when I heard Shirley was basking in the desert sunshine at Palm Springs, I drove over to the Desert Inn with my camera—and what a crowd I found!

But Shirley is a grand little scout, unspoiled by all such adulation. She greeted me with a friendly wave and didn't even start dodging when I brought out my candid camera. "I'd rather not pose, though," she suggested tentatively.

So I agreed to catch most of my pictures without posing her, and what a riot it was. Shirley grinned and went right on reading Popeye, or climbing ladders.











Over the Bumps with Beery

He ate Mulligan stew on the Hobo Trail, and followed his star to fame!

by SADA COWAN



(Top) A remarkable candid camera study of Wallace Beery, caught by Rudolph H. Hoffman; above, O'Shaughnessy's Boy, a film of circus life, revived memories of Big Top days when Beery was an "elephant shepherd"

WALLACE BEERY—"Wally" to his friends—has done just about everything, in the movies. He has roamed as explorer, beachcomber, sailor and soldier from one place to another and there is hardly a country on the map in which the scenes of his pictures have not been laid.

But here is the amazing thing: his life has been as colorful and exciting as the plots he has helped unfold!

"Yes, I've cooked a mulligan stew in a gasoline can, in the movies, and I've done it in real life," he said. "I've walked the ties of a movie-railroad and I've slept under movie culverts. But if you think I haven't done the same thing in real life, you're crazy!

"Sometimes, when I play parts like that I forget where I am—forget I'm on a studio stage and it seems as if I were a kid again, walking the ties, as I did when I ran away from home.

"In pictures, sometimes I'm rich—sometimes I'm poor. Actually, I've made three fortunes and been broke so many times I've lost count.

"In my private life—" he broke off grinning—" if an actor can be said to HAVE any private life, I'm always planning trips. Trips I never get time to take. But I've traveled the world over on celluloid, from the Foreign Legion of Algiers, to the Friedrich-Strasse of Grand Hotel. Did you notice how I pronounced that word Friedrich-Strasse? I tell you, you get culture in the movies."

He rose and started pacing, as he does most of the time when he is talking. For this two hundred pound six-footer is a dynamo of energy.

"What you were saying a few minutes ago," he commented, "is true. My own life DOES sort of parallel the parts I've played."

That may largely be due to the fact that his range of interest in things is wide. He is not one-sided.

● IN PICTURES HE plays the director of a bank—in real life he *is* the director of a bank. Recently at an attorney's convention he spoke at length, showing a surprising knowledge of the profession. He is a reserve officer in the U. S. Navy, in the flying corps. So you can see how apt the remark was, that his real self and his shadow self (a 200-pound shadow self is *quite* a shadow!) were more united than is usually the case.

"There isn't a whole lot can happen to me on the screen," Wallie was saying, "that hasn't happened on the stage of life! Pretty swell expression that—for me . . . eh? Except that on the screen I never get my girl. How *could* an ugly old war horse like me? But in real life I got the finest girl in the world. I had an oculist look at Rita's eyes when she accepted me and said she didn't think I was a bit homely. Mind you, I'm not swearing that that is EXACTLY [*Continued on page* 58]

MY DAUGHTER *Ginger*

by Mrs. ROGERS

You never read a stranger story than this! Those early years were full of heartaches

As told to HARMONY HAYNES



This exclusive photo of Ginger and her mother, Mrs. Leila Rogers, was snapped during an off-moment on the RKO set where they were shooting *"In Person"*

Ginger and Lew Ayres at their wedding! It was a big assignment for Mrs. Rogers

Ginger's dancing training began years ago. That's why she was chosen to co-star with Fred Astaire in RKO pictures

IN ORDER THAT you may understand and appreciate just what I mean when I say "My Daughter, Ginger," I shall have to give you a picture of her advent into this world.

Ginger was not born into a home where, for months, the entire family had anxiously awaited her arrival. She was born in a tiny cottage at the outskirts of a small town and only a black cat and I knew she was coming.

When I was but little more than a child, I married Ginger's father, a man much older than I. A very sober and dignified gentleman of the South, whose family had been the sturdy pioneers of the State of Missouri. My first baby, a little daughter, had died at birth and left me with the feeling that I was being smothered under family pride and tradition.

One day when this feeling was at its height, I stood on the street corner. A bus, bearing the label, *"Independence"* passed by. To me it seemed to spell freedom, a chance to be myself instead of part of a family tradition. I took the bus.

When I arrived in Independence, only fifteen miles distant, I stepped from the bus to the town's one little street car and rode to the end of the line. There was a tiny white cottage with a garden in the rear. A sign on it said, "For rent. $20.00 a month."

That night a dreadful storm came up. Over the howling of the wind, I heard the yowling of a stray cat. I opened the door and in walked a black cat who was to be my sole companion for many months to come.

● THE FOLLOWING day was bright and clear. I took that same little street car to the heart of the city and sought out the local newspaper and asked for a job. The kindly editor said it could be arranged. My salary was twelve dollars a week to start with. Not much—but enough, for food was cheap and my other wants amounted to very little.

In a few weeks I found that I was once more to become a mother. At first I was frightened and bewildered. I bowed my head before the greater force of nature and went on with my work. Then fear changed to strength and I was very happy. Not only had I freedom and a good job but I had something to work for, something to hope for, something to plan for.

My work was interesting and there was plenty of it. I covered all the local events, wrote news, solicited advertising, and did everything else there was to do on a small-town paper. Everyone was kind to me and would have been only too happy to have made me one of them but friends expect confidences and a run-away wife could not indulge in such luxuries.

When the sun was bright I worked in the garden. When night came I wrote, read, sewed, cooked and planned for the future, for the time when kitty and I would not be alone.

● TWO MONTHS before Ginger was born, my paper sent me to Kansas City to cover [*Continued on page* 51]

HOLLYWOOD SPOTLIGHTS



Gladys Swarthout . . . her face burned from a kiss . . .

FOREIGN INVADERS HAVE Bette Davis on the run.

When Warner Brothers decided to film *Petrified Forest,* they couldn't decide whether to take a whole company to Arizona for desert scenes, or bring the desert to Hollywood. They finally reached a compromise. One company was sent to Arizona for atmospheric shots. The other remained at home for close-ups.

Bette Davis and Leslie Howard, the two principals, stayed at the studio, where an immense sound stage was turned into a veritable desert. With the big overhead lights on, it was impossible to tell where the desert "props" ended and the backdrop began. As a matter of fact, you could walk down a dusty "desert" road for almost a city block before you reached the end of Warner Brothers' private desert. It was so real that one woman fainted from the heat when the thermometer said only 76!

To make the scene effective, Warners imported many costly cactus plants and other desert flora from Arizona, and reconstructed one sweep of the desert in exact detail. And thereby lies our tale.

Bette was strolling across the desert. The cameras were grinding away and all went well. Suddenly from Bette came a surprised exclamation. And another. In a hurt sort of voice. She began running for the one hut on the whole private "desert" and dived in through the screen door.

Director Archie Mayo commenced looking for the cause of this sudden and uncalled-for interruption. He found the foreign invaders we were telling you about—thousands of flying ants that had come with the Arizona cacti. Production was suspended for twenty-four hours while Bette nursed her wounds and courageous men armed with insect sprays invaded the desert to rout the foe.

• •

Donald Woods Knows!

What's the most difficult period of adjustment for married couples?

A group of the stars were giving their estimates at a recent filmland party. Some said the first two years. Others held out for the fourth and fifth. But Donald Woods, who is very successfully married to a very grand little lady, brought the house down with laughter at his reply:

"The first seven years are the hardest," he said with pretended seriousness. "We've been married seven years and a day."

• •

Her First Kiss

We've got the truth from Gladys Swarthout about her first screen kiss —or, for that matter, her first stage or screen kiss.

It was during a love scene for *Rose of the Rancho* when John Boles took the famous brunette opera star in his arms and implanted a soulful kiss upon her lips.

The famous Miss Swarthout clung to Boles until the director called, "Cut!" and then sank into her chair with a sigh.

"That's my first professional kiss," she confessed, "and if you must know the truth, my face is burning! But with all due respects to Mr. Boles, I didn't feel thrilled. On the other hand, I don't think anyone can be kissed at any time and be completely cold about it. I'll be able to tell more about it the next time I have to do such a scene."

"Next time" undoubtedly will be in *Give Us This Night,* with Jan Kiepura co-starring. Meantime, you're going to find a new star in Miss Swarthout when you see *Rose of the Rancho.*

• •

Wally's New Mansion

The Beerys—Wallace, Rita and little Carol Ann—were motoring along Sunset Boulevard, en route from Hollywood to their home in Beverly one evening, when Carol Ann nudged the star, and pointed to a newly completed mansion, its white brick walls, rose-dotted front lawn and fenced-in rear yard with swimming pool and tennis courts illuminated with flood lights.

"Isn't it beautiful, Daddy," enthused Carol Ann, pointing. "My, but I'd like to live in a house like that!"

"Wouldn't we all!" added Mrs. Beery.

Wally had just been offered a radio contract calling for $5,000 a week for twelve weeks. He had been turning the matter over in his mind, but up to that moment had reached no decision. Next morning, however, he breakfasted earlier than usual, and was off to inspect the manse that had struck the fancy of Carol Ann and Rita.

An hour later he signed the radio contract—and bought the house.

Harpo Talks!

THIS TOPSY-TURVY WORLD! Sometimes we think the Marx Brothers are the only sane inhabitants of this dizzily whirling globe. Harpo, the Silent, is sure of it.

The mad clown in the curly red wig long ago decided it was useless to try to talk sense to anyone. Twenty years ago he even gave up talking.

At last, however, he has decided to make one final Statement to the Press before going back into the great silence. Surprisingly enough, his voice does not creak with rust. His tongue waggles easily, wittily. This is the first thing he said:

"Here's how crazy things are—for almost twenty years I never said a word on the stage, so when times got tough in vaudeville I thought I ought to get by fine in the *silent* movies. Nobody would have me. Then when *talkies* came in, I clean up. It doesn't make sense!"

Harpo's alert brown eyes caught sight of a blonde waitress, and he twitched in his chair. How he conquered his impulse was a mystery, until we saw a plate of chopped cottage cheese slither into position before him. He likes food, too.

"There's no use trying to be sane," he continued abruptly. "Once while our act was playing in Pittsburgh I went to see a kid football game. Only I didn't get there. Instead I noticed they were playing *The Cocoanuts* in a cheap little movie house, so I went in. A big fellow sat down beside me. When it came to that part where I get sore at a telephone and start to

[*Continued on page* 44]



Harpo—the inevitable Harpo, preparing to make a lasting impression! His subject is Walter King, who sings in the film

A DIP AT PALM SPRINGS « « « « Rosita Moreno



Br—r—r! Just a little chilly!



Isn't this far enough for the picture



It's much nicer looking on!



Sally O'Neil . . . the eager twinkle became a sophisticated droop

I Wonder What's Become of Sally?

Ten Years Ago, a great star and a great director quarrelled over a story. The director, in the heat of his short-lived Irish wrath, declared, "Why an extra girl could play the part."

The star, who never, never lost her temper, smiled in amusement and said, "Then why not let an extra girl play it."

Mary Pickford was the star, Marshall Neilan was the director, and the story was *Mike*. Mickey Neilan adored Mary and he certainly hadn't meant a word of what he had said. But Mary had called his foolish bluff and his little-boy spirit simply wouldn't take a dare.

It was a lucky break for some little girl—a little girl with the intelligence of a woman but with the appearance and soul of a child. Mickey looked over the field. Extra girls were plentiful—blondes, brunettes, red heads and naturals — all beautiful, all eager, all worthy but hardly the type to fit into a Mary Pickford rôle.

Then along came one who was different—a tiny, child-like creature with a heart shaped face, large blue eyes and a riot of cloudy, dark curls.

● Mickey Grinned And called on all his saints to make her real—not to let her vanish before he could speak to her.

"Cameo-face" he called her until she told him she was Chotsie Noonan and boasted that she was "going on fifteen."

The test was perfect. Metro-Goldwyn-Mayer consented to star her in Mickey's *Mike*. The Noonan family also agreed and the school board promised not to make too big a fuss provided Chotsie was supplied with a teacher on the set.

Chotsie was a cute name—it meant "little sweetheart" but it wouldn't look well on a marquee—so Sally O'Neil was born.

Mike was a success and Sally O'Neil was a star before she was fifteen years old. A star with a long term contract.

Then something happened. Marshall Neilan left Metro-Goldwyn-Mayer and [*Continued on page* 60]

Shearing the Locks » » » » » » » » » » » » Donald Woods



Twelve weeks of work on *The Frisco Kid* meant ten inches of hair on Don's fair head. It looks bad!



"Take it easy," says Don as the barber prepares to eliminate a portion of his curly black locks



He's seen that fellow somewhere before—or has he? Donald looks just a little surprised into the mirror



The final brush-off! And no longer does he have the appearance of the fiery young editor in *Frisco Kid*

— *Photos by Charles Rhodes*

How to Make a Hit with Betty Grable

(Jackie Coogan Please Note)



Everyone would be glad to follow the leader, with Betty leading the way!

No Matter How much you enjoy Betty Grable's work when you see her playing opposite Joe Penner in *Collegiate,* don't tell her about it . . in the morning.

Betty doesn't like to hear things in the morning, even if they're good. In fact, she doesn't like anything at all in the morning. She hates being awakened, she despises getting up, the thought of breakfast is abhorrent to her, and people who telephone her before eleven give her the screaming jitters. But after she's had that dreaded breakfast, she immediately becomes the cheerful young lady who made such a hit in the *Gay Divorcée* when she did that knock-knee number with Edward Everett Horton.

And while we're on the subject of getting along with little blonde Betty, here are a few more pointers. If you have Betty to lunch, be sure to serve avocado. She dotes on them. But don't serve it on orange pottery. The color affects Betty unpleasantly. (Blue and white are her favorites).

Don't ask Betty to go airplane riding. Betty and her mother and her dog were caught in a storm once when they were flying over the Sierras, and came very near losing their lives. They did lose their taste for planes. Don't offer Betty a drink, because she doesn't care for liquor. However, a milk shake would go over big. If you're in a crowd with Betty, and suddenly find her missing, she hasn't been kidnaped. She's probably hiding because she's heard that someone plans to ask her to sing or dance.

Don't mind if Betty seems shy at first. She's always that way with people until she feels acquainted. Don't give Betty a cat for a pet. She doesn't like them. But if you know of a nice dog . . . well, that's a different story. And don't pronounce Grable as if you spelled it Grabble or Grobble.

● We Discovered All all this when we called on Betty and her mother at the Knickerbocker the other afternoon, and [*Continued on page* 60]

Easy Lessons in Golf « « « « « « « Wheeler & Woolsey





Well, if it isn't Joe Penner—looking a trifle pained! Goo-Goo, the duck, will answer for this—perhaps with his neck

Joe Penner is Goin' Ga-Ga Over Goo-Goo

It Was Joe Penner on the phone. He was talking very cordially and yet very grimly.

"Come on out to my house," he said. "We're going to have a duck dinner. And *don't bother to bring the duck.*"

The way he hung up the phone sounded ominous. Visions arose of something dire and disastrous about to happen to Goo-Goo. You remember Goo-Goo—the duck that caused all the commotion in *College Rhythm;* the duck that helped Joe become a radio idol.

One couldn't help thinking of Goo-Goo. So we rushed right out to Joe's little palace, and sure enough, Goo-Goo was about to be panned. Fowl play, we called it, but it wasn't play for Goo-Goo.

"Come right in," Joe said in a most business-like tone of voice. "Come on out and watch the massacre. I have stood about enough nonsense from this doggone animal."

He had Goo-Goo under his arm. There was down on Goo-Goo, as there is on most ducks. The difference was that Joe was down on ducks in general, and more particularly on this fellow who had been creating too much of a furore for anybody's nerves.

"Can you imagine," says Joe grimly, "this darned thing having the full run of the house? You find him everywhere. He sleeps on the bed. He swims in the fountain. He gabs out loud in the front room. For weeks he has had a finger in the pie. That fact gave me an idea. So tonight we have duck pie. Or roast duck. Or something. It will be very Goo-ey, if you get my meaning."

Goo-Goo had a most mournful look in his face. It was obvious that to him this was distasteful business, indeed. Duck soup *of* him scarcely could be duck soup *to* him.

● Nevertheless, the march of doom began, and it led straight back through the hallway to the patio, where Joe kept an axe.

"This is the [*Continued on page* 61]



"Come-in," says Joe, "Jeeves, ditch this duck before I get a bit peeved"



"I thought I told him to get rid of the boid," Joe moans. It looks bad!



"I should have thought of this sooner," Joe Penner says. "It's duck soup for us"

—*Photos by Charles Rhodes.*

WOMEN HAVE HELPED ME Says George Raft

He measures his words coolly, but what he says about women carries a terrific wallop —this month's COMMAND STORY

by LEW GARVEY

Our readers this month voted a story about George Raft. Here's one that hits straight to the heart!

W. H. Fawcett
Publisher

IT ALL STARTED when someone misquoted George Raft. The story got out that George admitted he was not only afraid of women, but he also thoroughly mistrusted them. And other such things.

So I went to visit him at his exclusive apartment, and found him quite willing to talk about the subject. It was a funny sort of interview. Mack Gray, his close friend and constant companion was there. We didn't just simply start talking. We lolled around the place for a full half hour smoking and reading the newspapers.

Knowing this sleek-haired lad pretty well, and feeling a very genuine admiration for his attitude toward women, his utterly square, honest, "unsheiklike" dealings with them, his almost old-fashioned respect for them, I didn't like to see him so quoted. If he had said anything of the sort, it was intended to counteract the "ladies' man" propaganda stressed in his earlier publicity, a "line" very distasteful to George.

"Let's go into this woman matter and get it straight," I proposed. "Perhaps you can put yourself before the fans in a reasonable light."

"That'd be a help," said George good-naturedly.

"I'll ask some questions, and you answer them honestly. Not any old gush about chivalry and respect for the fair sex, or any modernistic stuff about a woman's rights, but rather, just how much influence a woman—wife or sweetheart—has on her man's work in the world."

● GEORGE TOSSED his newspaper aside. "Shoot!" said he. "You can't get *my* goat." [*Continued on page* 48]







George Raft and Joan Bennett make a popular romantic team on the screen. Here they are in a scene from Columbia's *She Couldn't Take It*. Center, Raft is shown with a cigaret lighter given him by the Prince of Wales. There is one actress that George Raft has idolized for many moons. He is frequently seen with Virginia Pine, left, in a romance that keeps Hollywood talking

NINO MARTINI—Answer to A Maiden's Prayer!

Here's a grand glimpse of the singing Romeo who has swept Hollywood and the whole nation

by KATHARINE HARTLEY



Nino and Astrid Allwyn . . . he sang love songs to her as they bounced along the highway in a speeding flivver



Snapped in a scene from Here's to Romance! The picture spelled international film fame for the already famous Nino Martini of the stage

FOR THE FIRST time in years a real Romeo has come to town. He is even slight, young and Italian, like the original Romeo. He is incorrigibly romantic . . . though he is too gay and too life-loving to ever die for love, á la Shakespeare. Just the same he has been known to sing under balconies, though of late he has shown preference for a hilltop, sitting in a car, singing to his fair one, with the radio turned on.

Nino Martini . . . the modern Romeo.

He would have been a modern Romeo, I am sure, even if he hadn't been born in Verona, Italy, which is the town where the actual romance of Romeo and Juliet is supposed to have taken place. And if that isn't a romantic touch, then I don't know my romance! As a matter of fact, Nino's father was custodian of the historic tomb which is said to enshrine the remains of those famous lovers, immortalized by Shakespeare.

So the young Nino was brought up on Romeo and Juliet . . . he played in the near-by woods and gardens which are reputed to be the trysting place of those ill-fated lovers . . . and even before he was old enough to read, Nino had heard their sad story a hundred times. He had looked at their grave, and wondered how love could be so cruel. And he decided, then and there, that love would have no such sad end for him.

But his one love, "the love of his life" did come to a sad end, as I shall tell you later. At the moment, I want to introduce him to you as he is today . . . debonair, romantic, with a charm for all.

During his brief stay in Hollywood, during the making of *Here's to Romance,* he caused feminine hearts to thump so loudly that in some parts of the town, citizens swore they felt a mild earthquake. Of course that was absurd . . . it was only a heartquake. And after the citizens, especially the female ones, all got a look and a "listen" at Nino, they understood.

● THE FIRST quivers and vibrations were felt when Jesse L. Lasky, the producer, introduced his new star to the town at a swanky cocktail party given in his honor. So that you may fully appreciate the exuberance with which Nino Martini was greeted, I must first explain to you how perfectly the stage was set for him, and why Hollywood damsels recognized him at once as a romantic influence they had long been in need of.

All the leading men and the masculine stars who have shone so brightly in Hollywood of late, have been strictly one-woman men, or complete hermits. Henry Fonda, Bob Taylor, Fred MacMurray, for example, have been "going steady" with one girl since they arrived in Hollywood. Even the singing boys, Joe Morrison, Nelson Eddy, Michael Bartlett, Dick Powell, etc., have confined their romantic songs to their own living rooms, and are scarcely ever seen out in public.

Then there [*Continued on page* 46]

HARRY CARR'S SHOOTING SCRIPT

It Looks Like a Winter of high temperament, if nothing else.

Fredric March, after working with the lady in *Anna Karenina,* says Garbo can't stand being looked at on the sets.

Simone Simon, the new French sensation, can't work unless seventeen varieties of perfume are spread out on a shelf to help her with her emotions. Who knows but what the new ordeal of Hollywood may increase her necessities to nineteen smells—or even more! Who knows? Hollywood does all kinds of queer things to people.

The gentleman who says he is Mae West's husband is coming out to Hollywood to have another look; and Mae says she will be glad to meet him. There sounds like a sarcastic implication in that.

When Color "Ain't"

Henry Hathaway, with *Lives of a Bengal Lancer* to his credit, says the way to make color pictures is not to have color.

Anyhow he has been looking at Rembrandt's *Old Lady Paring Her Nails,* Daubigny's *Evening,* Corot's *A Lane Through the Trees* and he finds that the boys confined their color in painting to grays and dull effects; so that is the way he is going at *Trail of the Lonesome Pine* which will be the first outdoor color picture.

Rouben Mamoulian, who made *Becky Sharp,* rushed at his job with a bucket full of scarlets and blues.



Simone Simon . . . seventeen varieties of perfume for her . . .



Marlene Dietrich . . she waited for closeups . . .

The Racing Actors

Whatever they are going to get in the way of high art for Hollywood will have to be soon and prompt; the races are coming. After that, the studios are just a darn nuisance.

Bing Crosby has a new horse named "Madam Attorney" which was given to him at Saratoga by Albert G. Vanderbilt. It may be all right but I don't bet my money on any horse that was given away for nothing by anybody to anybody.

Constance Bennett has disposed of Rattlebrain, her horse which required so many swear words for encouragement.

Clark Gable, Robert Z. Leonard, John Meehan, Leon Gordon, David Butler and a number of others will have horses on the track.

Marlene Tames Down

I saw Marlene Dietrich working on a set under the direction of Frank Borzage the other day. They both had an air of warily watching each other for the first blow.

Borzage is a fine director but as unemotional as a calm at sea. He just sits around and smokes a pipe; very depressing for a temperamental young lady star. When they emote, Frank just waits patiently for them to get through.

Reports are that Marlene was surprised when he did not take seventy or eighty close-ups in her grand scene; he took one just to show he was interested.

Joan Tone

No doubt Joan Crawford kept denying it because she wanted to marry Franchot Tone without a mob present.

Tone is a fine young fellow and they ought to be able to fend off the dangers that always threaten marriages between professionals.

Joan is one of the most remarkable girls I have ever known. She has a deadly determination that could move mountains. For a long time she has been making up the deficiencies of her education by having university professors come to her house in relays pouring in erudition and learning.

That her marriage to Doug Fairbanks, Jr. did not pan out was no fault of hers. Doug was an immature boy with all kinds of sentimental and foolish notions. He threw away a rare and beautiful devotion. Few women have loved with such unselfish devotion.

Snob Stuff

That perennial old stand-by *Little Lord Fauntleroy* is to be given again on the screen.

It would be a task to find a more snobbish story than Mrs. Burnett's classic. But it's still a great favorite.



Cowboys Ride Again

Buck Jones (center) still thrills kiddies from coast to coast. His admirers are counted in the millions. This rip-snorting scene depicts him with William Desmond (left) and Frank McGlynn, Sr., in a recent blood and thunder picture

Boom days are back for the Buckskin boys, with the old timers again reaping in big salaries. It's a tough field for newcomers and this tells you why

by DOROTHY CALHOUN

THERE'S ANOTHER BOOM on in Westerns these days in Hollywood. The boys from the Bar-U Ranch, the cowhands from the Flying C, and the outfit from Bitter Creek are sittin' pretty and ridin' high. Chaps are back on the Boulevard, and the hat check girl at the Trocadero is parking sombreros. Whoopee! EEEEE-EEE-YOW!

Hoot Gibson is with us after a ten months trip among his fans, Buck Jones has come into town from his ranch, Tom Mix has said good-bye to the big top, Ken Maynard has returned from piloting his plane over Inca ruins in Yucatan, George O'Brien is home from Europe. They're all rarin' to go. There has been a bad slump in Westerns for a couple of years and Hollywood shook its head and prophesied dismally that they were "through" for the steenth time since the days of Broncho Billy Anderson. But Westerns started this industry on its way and the last movie that is made in the Year Two Thousand and Something probably will be a Western. Even in these lean years the foothills around Cahuenga Pass have been filled with quickie cowboys chasing indie Indians.

There's another boom on in horse opera these days. On the back lot at Universal they are furnishing up their Western village sets, in Culver City they are building corrals, location men are combing the Sierras for new scenery and the scenario writers are turning out stories about the Old Santa Fé or Lonely Valley or Dead Man's Gulch. The same plots, the same stars, even the horses are the same though Buck Jones' Silver is almost twenty-one years old, but there's one difference. They don't call them "Westerns" this year. RKO Studios were distinctly hurt when we spoke of Richard Dix's last picture so crudely. They were nice about it but they made haste to correct us. *The Arizonian*, they explained,

[*Continued on page* 64]



Here's Johnny Mack Brown, who has been a popular cowboy ever since *Billy, The Kid*



Tom Mix is a real veteran. But he's still a top favorite with the kids

CHARLIE BUTTERWORTH
Sobs in His Beer

It was a dreadful mistake—he began talking to the young lady about how he hated to give interviews

by ELIZABETH BORTON



We passed a little soda and beer place. "We might as well go in," Charlie said



Beer started him talking about cauliflower and cheese and other awful things in life

He Was A Slight man, wearing an unobtrusive gray suit, and a tan which looked as if by rights he should have been pale and the glow was just an exhibition of contrariness. He stopped, put up one finger in a vague exhibition of a compelling gesture, and asked feebly, "Were you looking for me?"

He had a hollow sort of voice, sad and dreary and utterly without human passion. A strained voice—like the water you drain off cooked rice. A longish, sad face with a dejected mouth and empty, resigned eyes.

"Yes," I said with an uncertain smile, "I'm sure I met you somewhere, and I just had to talk with you."

I had been staring at him in the manner of a person who is trying hard to place the object of her attentions. He was very nice. When I decided that I had known this meek fellow somewhere before, he almost apologized in giving me a chance to find out.

We were walking beside each other. He reminded me of the Mad Hatter a little, in *Alice in Wonderland*, but there was no restlessness about him. A dead calm.

● "I Have Just been following the postman," he confessed suddenly. "It's fatal with me. I see somebody and I just sort of follow him. After a while I somehow realize that I am getting nowhere toward places I should be, and I start back. It's really fun to walk along beside postmen. You don't have to watch traffic. They're good about the lights. They hardly ever cross against them."

"Well, whatever in the world do you follow people for? Think whom you might pick out to trail? You might get your pocket picked."

"I have, once or twice. But once we went right into a barber shop. I didn't need a shave either. It was funny, getting the shave."

● He Laughed, Mirthlessly.

"Well, here we are," he continued, as we passed a little soda and beer place. "Might as well go in. I didn't think of asking you," he explained, waving his hands in wide, rather futile gestures. "It just seemed to come to me. 'Walk in,' the sign said, so here we are." He laughed, and sat down. "Have a beer?"

"I might as well." I began to feel the same way. Funny. A sort of drift-with-the-tide feeling. It was peaceful. A little crazy, though.

I looked at him closely.

"I know who you are," I said. "You're Charles Butterworth!"

I put happy discovery into my voice, but he just look crushed.

"Go on," he said, "you didn't finish the speech. It goes, 'You're Charlie Butterworth, that nit-wit.'"

"Oh no," I protested faintly. "Oh no."

● Our Beer Came. With a fierce gesture, he drained his glass and sat there panting a little. "I'm trying to work up a rage," he said. He worked a little longer. It didn't come. He relaxed.

"I might have another."

"So might I."

"I ought to work up a rage some day about people who think I get paid for being myself in pictures. 'That woolly-brain,' they call me. I'm not a woolly-brain."

"Of course you're not! I think you're very gifted."

He deprecated in a dejected way. "I really can act, you know," he said, with a touch of bitterness. "It's just because I hate to make decisions of any kind that the idea gets around that I'm Him."

"Him?"

"That Butterworth in the pictures. You know, my wife tells me I ought to go out in public and see people, and let interviewers talk to me. Then they'd know I was different. But it seems like such [*Continued on page* 63]

THE STARS Tell on the Stars

You'll be amazed to learn what astrology presages for the tangled love affairs of America's idols

By MARIA ANACANDA
Interpreter of the Signs of the Zodiac







What lies ahead for lovely Joan Crawford and Franchot Tone (top) filmland's newest newlyweds? Madame Anacanda traces the loves of this couple, and many others including Carole Lombard, (center) and Claudette Colbert

IF YOU WANT ideal friendships, ideal love, look to your stars!

Naturally I mean the heavenly stars—what we call the "signs of the zodiac." You can read much of your own life message in what I'm going to say about the Hollywood stars. Find the particular sign you were born under and see how the ensuing descriptions apply to yourself.

The question I've been asked most frequently of late is about the marriage of Joan Crawford and Franchot Tone. According to their stars, how are they suited to each other?

To begin with, Joan comes under two signs instead of one. Officially she is an *Aries* person, her birthday being March 23. But since she was born during the first six days of that sign she also belongs to the one preceding it—which is *Pisces*. Now what complicates matters is the fact that Mr. Tone is a member of the Pisces House too; birth date, February 27.

Can two people who are driven by moods, who have somber depths in their nature that make them hard to understand, find happiness together? I think so and I'll tell you why. The beacon light of their marriage, the safety zone so to speak, is going to be their absolute genius for encouraging each other. Pisces people have that ability. They also require it from others because they lose faith in themselves so easily. Franchot, of course, is born under the full strength of the sign—which means that he moves as silently and swiftly as deep water.

Many dark days are made bearable to him by his high type of mind. For they're inclined to brood, these Pisces folk. The very whimsical attitude they take towards life is shadowed by it. I won't deny a [*Continued on page 62*]

WHEN WERE YOU BORN?

CAPRICORN, the sign of logic. For those born between December 21 and January 20.

AQUARIUS, the sign of idealism. For those born between January 20 and February 19.

PISCES, the sign of intuition. For those born between February 19 and March 20.

ARIES, the sign of leadership. For those born between March 21 and April 19.

TAURUS, the sign of determination. For those born between April 19 and May 20.

GEMINI, the sign of versatility. For those born between May 20 and June 21.

CANCER, the sign of diplomacy. For those born between June 21 and July 22.

LEO, the sign of accomplishment. For those born between July 22 and August 22.

VIRGO, the sign of observation. For those born between August 22 and September 23.

LIBRA, the sign of justice. For those born between September 23 and October 23.

SCORPIO, the sign of ability. For those born between October 23 and November 22.

SAGITTARIUS, the sign of aspiration. For those born between November 22 and December 21.

I HAD A CRUSH on Gene Raymond

An Anonymous True Confession

Here's an amazing story by one who has watched Gene rise to dizzy heights

DANIEL WEBSTER and the Thesaurus of Slang agree upon the definition of a crush. "Completely overcome. Totally subdued. A mash!" All of which perfectly described my reaction three years ago when, as a staff writer for a Hollywood fan magazine, I received the first studio still of Gene Raymond across my desk. Hm-m-m handsome, I thought. Different. Not the usual camera grin. Firm mouth. Broad shoulders. Clean-cut. Laughter only in his eyes. But magazine interviewers aren't supposed to think of a guy that way—personally, like that. So I placed him carefully in the file of out-going pictures. All that day up until mailing time he had a way of bobbing up at the top of the heap. There was something about the guy, all right. The following day I begged my editor for an assignment.

Today Gene Raymond is still bobbing up at the top of the Hollywood heap—booming would be more like it! And it's pleasant to know that in the years since, during which I have come to know him as a friend, my first impressions were right—and lasting ones! The constant friction with fame's buffer hasn't over-polished his ego. His eyes still laugh—*at* things more often than with them. The same sense of humour—the kind with a swinging door. He can take it as well as hand it out. His viewpoints continue to be refreshing because he continues to think for himself. His ideals have remained intact, thank heaven—even strengthened as they've been tested.

● TO ME, THERE'S something very satisfying in having correctly judged that picture on my desk. Yet to sit down and attempt to analyze Gene Raymond, try to tell why I like him—or as I've admitted, have a crush on him—is difficult. Because he hasn't conformed to any mold save that set by his own intelligent understanding and knowledge. Because his appeal isn't based upon the usual standards of attraction or popularity.

In the first place he doesn't give a hoot about either. He is what he is, and true to that self. What people don't like about him he can't help. Really a lone wolf at heart, he's not interested. But what woman will say this complete independence is not attractive? Three of Hollywood's more glamorous ladies have confidentially expressed their opinions that it is—but very! I doubt even if Gene would be interested in knowing this, though he'd be glad they *liked* him.

Actually his is the devastating charm of a little boy whose hands are stuffed into his pockets, whose mouth is black with jam, and whose eyes simply wither you with their innocence. He is an unmerciful tease, an irrepressible prankster. He has the carefree, worryless, vigor of youth—with youth's confidence and courage to face any issue. His is a complete capacity to enjoy living. I have never seen a man get as genuine a bang out of the little [*Continued on page* 49]





Gene Raymond and Jeanette MacDonald, snapped in the above photo at a filmland preview, are fast friends. Below, Gene with two of his favorite pets

ARE MOVIE PEOPLE *Crazy?*

They do the goofiest things in Hollywood! But that's just to be expected in the movies!

by JOHN WINBURN



Two exponents of nonsense: Robert Montgomery and Chester Morris. They're old pals

Plotting something again! Bob Montgomery and Joan Crawford prepare a little gag

It's All in the point of view, of course, but to the world beyond the borders of Filmania, our inhabitants must appear at times to be slightly insane.

Where else could a beautiful woman sit down to dine in perfect amity with three ex-husbands? And what would Keokuk, for instance, think of its leading matrons if they proudly published months in advance their anticipations of a blessed event? How would a bevy of New York bankers react if the distinguished Japanese "count" they were entertaining, were disclosed as a house boy put up to the trick by one of the firm?

But when Robert Montgomery and Chester Morris, of Metro-Goldwyn-Mayer, to all appearances the essence of sane conservatism, known as devoted husbands and exemplary fathers, suddenly are discovered in paint and wigs leading the clown parade at a recent exhibition of the greatest show on earth, it's time to investigate. Are movie people crazy?

I asked Bob Montgomery about it the other day.

"Chester is quite daft," Bob said cheerfully. "Possibly that's why he is my best friend. Corroborating details? I have enough to convict him hands down."

● The Phone Tinkled an interruption in his pine-panelled dressing room, in the famed Bachelor Hall at Metro-Goldwyn-Mayer which houses their male stars. Bob lifted the receiver, and spoke these strange words:

"Hal-lo? Mist' Montgomery, he's busy by the stage yet."

Bob hung up with a satisfied grin, remarking: "Why be an actor, if you can't put it to practical account? And now for the evidence against Chester:

"When I decided to give up my polo ponies, which were eating me out of house and home, I gave one to Leslie Howard and another to Chester Morris. I could see that Chester was inclined to [*Continued on page* 46]



SHIRLEY SCORES *a Bull's-eye*

Cast as the Littlest Rebel of the Civil War, Shirley is set for another smash hit!

by MARIAN RHEA



Sensing the calamity that befell America in the 60's, Shirley plays a tear-jerking rôle with John Boles with consummate ease

PING!
A grim-visaged gentleman on horseback, wearing the uniform of a colonel in the Union Army, turns a scowling glance in the direction whence came the pebble that hit him right smartly in the back of the neck.

Ping! A miss that time, but uncomfortably close. Someone is too confoundedly handy with a sling-shot. The colonel reins in his horse. Turns and glares down at a young person in hoop skirts and pantaloons, about six years old and curly-headed, whose round countenance is as haughty and displeased as his own.

"Who did that?" roars the colonel.

"I did!" The pantalooned one's tone is fierce. She brandishes her sling shot defiantly.

"I don't like Yankees!"

"I see. You're a little rebel, then?"

"I'm not! I'm a Confederate! And I'm not afraid of YOU!"

A smile struggles with the sternness of the colonel's leathery countenance. "I'm glad of that. I shouldn't like to have a nice little girl like you afraid of me," he tells the sling-shot expert.

"Humph!"

"Okay! Cut!" yells Director Dave Butler on *The Littlest Rebel* set at Twentieth Century-Fox. Jack Holt (in the blue uniform) and Miss Shirley Temple (in the pantaloons and hoops) smile at each other.

"I didn't really mean I didn't like you," Shirley informs Jack.

"I know that," he assures her.

● He Dismounts And swings her up on his shoulder. They move off to an umbrella-shaded table where Mrs. Temple is waiting. The prop men arrange the stage for another shot. . . .



It was hot that day on *The Littlest Rebel* set. Late autumn, but hot. Mrs. Temple wanted Shirley to sit quietly and rest after the just completed scene— "see, like Jack is doing. . . ." She indicated "Colonel Holt" stretched out comfortably in a folding chair.

But Shirley had other ideas. "I got to do my 'rithmetic," she informed her mother. "I'm studying take-away now an' it's very interesting."

Importantly, she sat down at the table and occupied herself with such intricate problems as 4 minus 2 leaves 2, 6 minus 3 leaves 3 and 7 minus 4 leaves 3. She had mastered several laboriously and also audibly when a diversion occurred. Bill Robinson, also in the cast, attired in habiliments indicative of what the poor but honorable colored gentleman wore in the days of '61, began operations with Shirley's slingshot. His target was the big lettering— [*Continued on page* 65]



Gay friend and consoling companion, Bill Robison goes hand-in-hand through *The Littlest Rebel* with Shirley. It's great stuff!



THE CHARM'S GONE from *My Charmed Life*

by CHARLES BICKFORD



When Charles Bickford, on the right, got aquainted with this little lion cub, he thought of the beast as an over-grown cat. But when he met Tarzan in a "fake" combat, something went wrong. Photo shows Tarzan just before he nearly killed Bickford

Stars Own Stories

AFTER RUBBING ELBOWS with Death so many times in my career that I've actually lost count, I had thoroughly convinced myself that mine was a "charmed" life . . . that I was a super-man pedestaled high above Harm's reach. But no more!

I've just been afforded an opportunity to peer into my own grave, and I don't care for what I saw there!

You see, familiarity, as a sage warned long ago, breeds contempt. That had become my attitude toward Death. Believe me, it was the wrong thing to think.

I have led a varied and scarcely conventional sort of life. My first brushes with death were as a hobo. Many times when I was riding the rods on a freight train I came within an ace of falling to my death. I can still remember the first time—a sharp curve, desperate clutching fingers, and the terrible moment when I nearly lost my grip.

Twice on trans-continental tours via the brakebeams of freight cars, I watched helplessly as fellow hoboes slipped from their "berths," only to be ground to death beneath steel wheels.

I can recall another time when I was in Butte, Montana. In those days it was still a frontier town, gay, wild, and as colorful a place as a man could ever hope to see. I was in a gambling room that was teeming with life. All around me were [*Continued on page* 44]

Charles Bickford, virile, he-man of the silversheet, has returned from a rendezvous with Death, bringing with him a story so packed with sheer, hair-raising drama that it tops any tale ever developed in the imagination of Hollywood's so-called *Frankenstein* scenarists.

Pounced upon by a 400-pound "killer" lion that sank its long fangs into the back of his neck, barely missing his jugular vein and carotid artery, the actor's life was saved only through feats of surgery seldom, if ever before, attempted on a human.

Bickford, who in his adventure-crammed years, has jostled with the Reaper so many times that he had forgotten the meaning of the word "fear," shudders as he talks of this all-too-near tragedy.

"Mine is a charmed existence!" he has frequently said.

But the red-headed, six-footer who roamed the far corners of the globe, hunted big game, beat down mutinous crews, and won citations for extreme bravery under fire in the World War, has revised his viewpoint. And little wonder! You'll find out why in this article!

MY PAL *Glenda*

by Joan Blondell



(Above) Castles and kings are pawns in the hands of these two menacing blondes. Joan, on the left, looks foiled, Glenda holds the upper hand. In circle, a recent portrait of Joan Blondell

No One Would be able to enjoy a case of the blues with Glenda around. She would start to console you and before you realized it you'd be laughing and it wouldn't be because Glenda had made an effort to amuse you. She just can't help but be funny.

That is one of the many reasons why she is so delightful to work with. Never a dull moment. She is a comedienne by accident rather than design for no matter how serious she takes her work before the camera, the finished product plays havoc with your funny bone.

Working with Glenda is splendid for me but hardly fair to her. You see, I am starred which means that I have the love interest and also share the comedy with her. In most pictures where two girls work together, one plays the sweet ingénue and the other the comédienne or villainess and in that way one does not take from the other.

Glenda and I do the same type of rôle which means that she must share her honors with me. With most girls such a state of affairs just wouldn't work, they would want their honors all to themselves. Not so with Glenda. In fact, she goes to the other extreme to build me up in my comedy.

● Glenda Is, at all times, very natural. She isn't one bit camera-conscious. Doesn't know a good angle from a bad one and works just as hard with her back to the camera as facing it. Her movements are always quick, her speech spontaneous. When she goes into a scene she never follows the script to the sacrifice of her naturalness. She acts just as she would if the same situation arose in her every-day-life. In other words, she suits the part to her personality instead of trying to suit her personality to the script.

She handles dialogue the same way and never tries to twist her tongue around expressions foreign to her own way of speaking. Before we go into a scene, we go over our lines together and revise them, without changing their meaning, until they fit our mouths. [*Continued on page* 48]

Stars Own Stories

MARIAN MARSH SHOPS ON A BUDGET

With rare taste and clever planning, this attractive player shows how to stretch $75 over an entire season's wardrobe

by MARIAN RHEA

HOW MARIAN MARSH USED HER $75.00 BUDGET

Hat	$5.00
Slippers	5.85
Purse	2.00
Gloves	1.95
Brown jersey material	3.90
Trimmings	1.25
Pattern	.25
Olive green crepe	5.25
Trimmings	2.20
Pattern	.25
Sweater	7.95
Skirt	4.95
Leather jacket	7.95
Oxfords	5.50
Evening dress	19.75
Sandals dyed	1.00
Totals	$75.00



1646

SHOPPING ON A BUDGET . . . three dresses, two pairs of shoes; a skirt, sweater and leather jacket; hat, gloves and purse, all for—

Seventy-five dollars!

It is Marian Marsh, blonde and so decorative that you wouldn't expect her to have a business head, who shows you how this can be done—how, with a little careful planning, a little judicious matching of accessories, you can make your money provide you a wardrobe that will cover the season's needs. Of course, seventy-five dollars is not a small sum of money. But when you figure it will provide a wardrobe good for six months, that is only $12.50 a month, after all.

Marian didn't just theorize about assembling all of these clothes for $75. She didn't just say: "It can be done." She put on her hat and coat and went down to the Broadway-Hollywood on Hollywood Boulevard and gave a first hand demonstration!

Her first move was a strange one for a girl out shopping, I thought, but I soon saw the wis-



1645

Lovely Marian Marsh, Columbia featured player in *Crime and Punishment*, shows how you can have two chic and pretty frocks for less than $14. Just order Screen Star Pattern No. 1646 and make yourself a brown jersey dress adorned with beige and brown buttons and colored yarn posies, such as Marian wears, above, and Screen Star Pattern No. 1645, pictured right, which makes it possible for you to have a tassel-trimmed, frock with novel detachable peplum

dom of it. Instead of selecting dresses first and accessories later, she first selected hat, slippers, gloves and bag—all matching nicely—and dresses later.

● The Hat Was a smart semi-beret type in brown felt, the kind that looks well with any kind of spectator sports or street dress. Her slippers were brown kid pumps and her gloves and bag brown, too.

Then, while I looked on a little puzzled over this putting-the-cart-before-the-horse shopping procedure, she explained.

"In planning an extensive wardrobe on a limited budget. I should buy material and make some of my dresses," she said. "Styles for street and sports things are not only very good looking but simple, these days, and can be made easily. That is the reason I select accessories that I like, first. Then I can look over the lovely materials that the stores have these days and select a variety that will look well with one set of accessories."

In this case, Marian suggested buying materials for two dresses, both of which would go well with her brown hat, shoes, gloves and bag—brown jersey for street, football games and such occasions, and olive green crêpe for luncheon, bridge, or any occasion when formal clothes are not in demand.

Marian is pictured on these pages in dresses such as she had in mind that day she "went shopping on a budget," and there is a screen star pattern for each, also, so that you may have dresses like them if you wish.

Material for the brown jersey she found would cost only $5.15, including buttons and fetching little yarn posies for trimming, and the entire cost of the olive green crêpe frock would be only $7.45, she learned upon looking over materials and trimmings. Patterns for these dresses are only twenty-five cents each, and come in sizes 14, 16 and 18 years and 36, 38 and 40-inches bust.

● Marian Turned next to consideration of clothes which it would be more advisable to get ready made.

"Every girl, especially if she happens to be going to school, needs a sweater, a skirt and some sort of jacket to go with them," she said. Whereupon, we went downstairs into the attractive sports shop at Broadway Hollywood and found exactly what she was looking for.

Again departing from the usual routine of shopping, she selected her sweater first instead of her skirt, since, she said, the sweater is the distinctive part of such an outfit. We looked over a fascinating variety and she finally chose a lovely turtle-necked angora one in soft yellow, flecked with brown silk stitchings. Skirt, of course, had to be brown, also shoes, and to add the last touch of smartness, she chose a rust-colored leather jacket.

"Such an outfit," she said, enthusiastically," will last a long time. Sports things like these are always in fashion. That," she added, "is the reason I think it pays to buy good things. They hold their shape better and look well until they literally wear out." At that, the whole ensemble, including good looking sports oxfords, only cost $26.35.

An evening dress—one that would do for holiday festivities and still would be suitable for early spring parties and dances—was Marian's last consideration. We went upstairs again and looked over a very imposing array before she found exactly what she wanted. Her final choice was lovely, though—a gown that would do for formal dinner and for dancing, too. The material was heavy royal blue crinkle satin, with roses of Dubonnet velvet achieving a striking effect in color contrast. It was designed along Grecian lines with high, simple neckline in front and low cut back. Shirring above the waistline and a rope of the silk as a girdle added new and interesting fashion touches. The price tag said $19.75.

As Marian completed her purchases, she got out her pencil and paper to add up the total expenditures. They amounted to exactly $74.

She smiled with satisfaction.

"That leaves a dollar over the budget of $75 that I wanted to see if I could follow, and do you know what I am going to do with it? I am going to have my last summer's satin sandals—they were pink but they are soiled, now—dyed Dubonnet to go with my evening dress!"

Which is final proof that Marian is not only attractive but clever as well!

She denies this, however, saying modestly that budgeting one's clothes allowance is all a matter of fitting in things which have been left over from the past season, and planning new outfits so that accessories, coats and so on may be used for several.

"It is a very wealthy girl who can afford to buy an entire new outfit complete—hat, shoes, gloves, purse, clips or other costume jewelry—without regard for other things in her wardrobe," she said.



For either on or off the campus, Marian suggests a yellow sweater, brown skirt and russet leather jacket outfit, such as she wears above. She found it at the Broadway-Hollywood



Here is Marian Marsh pictured in royal blue crinkle crêpe evening gown also included in her budget. It's trimmed with Dubonnet velvet roses. From the Broadway-Hollywood

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HOLLYWOOD'S Screen Star Pattern Service,
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In Canada: 133 Jarvis St., Toronto.

My size——— My bust———

1645—Day Time Frock . . . 25c
1646—Sports Frock 25c
Fashion Magazine 15c
(10c if you order a pattern)

(Patterns offered in sizes 14, 16, 18 years; 36, 38, 40 inches bust)

Name———

Street———

City———

Harpo Talks

(Continued from page twenty-seven)

eat it, this stranger turns to me and says: 'Why, that guy is nuts!'

"All through the show we talked on how nutty that Harpo was. Yet this man had paid to see me. So who's the nuttier?"

Harpo addressed himself to a strange Russian concoction of sour cream. But he kept one eye peeled for that blonde.

"You might as well make the best of life," he philosophized, "and do what you feel like doing."

The words suddenly seemed the most sensible utterance we have ever heard.

● COME TO THINK of it, isn't he doing the very things all of us would like to do—and don't dare? At a banquet table he suddenly makes hideous faces and leaves the speaker flabbergasted. Take a look at him in *A Night at the Opera.* When your sides have quit hurting, and the laughter-ache in your jaws subside, give this a thought—wouldn't it be fun to turn an opera into a madhouse, as the Marx brothers do?

"The minute the idea for that picture was suggested, we grabbed it," Harpo said. "It was a natural. I don't know what was funniest, but the whole idea was a riot. That is, if you like low comedy. You either like us, or hate us, you know. As I was saying, the scheme of upsetting the dignity of an opera appealed to us. Not that we dislike operas. We all love music. But the hoity-toity part of grand opera was just spoiling for us to take a crack at."

That desire to trip a dowager is either in your blood, or it isn't, as Harpo hints. Those who adore the Marx brothers are fanatics on the subject. We happen to be one. To be barbarian with a low sense of humor, the spectacle of Harpo slipping through the orchestra and inserting the wrong music is almost too delectable to bear. And when the orchestra flips the pages and goes into "Take Me Out to the Ball Game," the fun becomes almost too much for endurance.

● SUCH AS THE time he and Alexander Woollcott were riding up Broadway with a friend. It was a cold wintry night, and the windows in the taxi were shaded with frost.

Within, all was warm and cozy, heated with the entrancing arguments of the witty Woollcott. In sooth, Harpo hated to leave, and when the taxi finally reached his apartment it was a reluctant Marx brother who got out into the cold.

He turned to the driver when that worthy crept forth to shut the taxi door. "Take them to the Webber theatre in Brooklyn," Harpo instructed. The taxi turned around and disappeared into the bitter night while Harpo gazed after it for a moment, leering.

Two hours later a call came through from somewhere in Brooklyn. Woollcott was rousing Harpo from his warm couch. "You low comic!" grated Woollcott. "We didn't notice where we were until we were crossing Brooklyn bridge!"

Harpo is one of the few—perhaps the only one—who can play jokes on the literary peer of New York and get away with it. Alexander Woollcott is Royalty in the realm of *belles lettres,* and as such is entitled to homage and dignified respect, but he gets none of it from his friend Harpo.

There is an odd combination.

A man of letters consorting with a completely unlettered low comic . . . it is the sort of strange contrast that delights the imagination. Their friendship began a long time ago.

"When we used to play the vaudeville circuits in such slapstick stuff as *Fun in High Skule,*" says Harpo, "the drama critics never noticed us. For years and years we were too far beneath the notice of those fellows to rate a line. After the War we hit Broadway with *I'll Say She Is!* and hoped for the best.

"Of course we were anxious to see what the critics had to say. I went out on Long Island after the show, so in the morning Groucho called me up to read what the papers thought of us. There was one review by Alexander Woollcott that bowled us over. He went into raves. Said that: 'The Marx Brothers have come to town, and there should be dancing in the streets.'

"We were astounded at this lucky break—the dean of the literati giving us a hand! Not only that, but Woollcott came back stage just to meet us.

"He and I hit it off well. He invited me to these famous Algonquin Hotel round table talks where all the writers and drama critics gathered. Funny, but my insanities never make him mad—that is, not for long. There was the time he dropped back stage to my dressing room for a chat after the show. Alex always wore big brimmed, floppy hats, and that gave me an idea. When he was ready to go I shoved a hat on his head and he went out. It was a Napoleon hat, a low comic's idea of a Napoleon hat, anyway, and it fit him to a T. He thought he had his own hat on.

"Out he went, and up Broadway he strolled, and as he was probably thinking about something he didn't notice that people were turning to stare and laugh. When he finally became alarmed and inspected himself, there was that crazy hat on his head. What a bawling out I got for that trick!"

Oddly enough, Alice Duer Miller, the noted novelist, is one of the few people who take him seriously. She is beautiful, of dignified poise, and if their lady stooge, Margaret Dumont should ever grow weary of being the butt of their picture gags, Alice wants the job. Seriously. She thinks it would be fun.

"She doesn't know the half of it," grins Harpo. "Poor Margaret. I'll never forget the time she made her first appearance with us. She didn't get any cue to come on the stage, because none of us remember to give cues. We're too busy having fun ad lib. Finally, though, she swept onto the stage, realizing that she had to come on some time.

"Groucho saw her. He led her to a davenport in his best manner. Then he said: 'Won't you-ah—lie down?' Poor Margaret—you should have seen her face!"

Harpo was removing the last of the cottage cheese from his plate.

"What are you going to do next?" we asked.

But we were addressing the empty air. In the distance we caught a glimpse of Harpo, moving swiftly through the crowd. Only three paces beyond him was a blonde head, so we knew the interview was over.

—JACK SMALLEY

The Charm Is Gone

(Continued from page forty)

remnants of the old west—men who fought for their own existence and lived with the excitment of a hardy life pulsing through their veins.

● I NEVER knew what happened. It was all too sudden. There was a loud uproar, and a rather notorious "bad man" took aim at my head. I didn't have time to dodge or kick the table over. His six-gun went off with a blinding flash and I literally felt the messenger of Death whiz past my head. I wondered why he didn't shoot again. As I leaped to my feet I felt a strained silence and instinctively I knew it was all over. The bullet had killed a man directly behind me at the next table!

I was in the United States Navy in 1908 when Teddy Roosevelt sent it on a trip around the world. On that tour I had another fleeting vision of Death, but again I seemed to be living a charmed life.

My buddy walked into the battleship's stokehold to relieve me. We talked for a minute as I wiped the perspiration from my face. I left him there, grinning a goodbye at me. It was the last time he was ever to smile again! I had scarcely left the spot when there was a terrific explosion that rocked the ship. I rushed back to find him dead, killed by a bursting boilerhead.

Then came a sojourn amid the carnage that was the Western Front. Plenty of chances to meet Death. Enough escapes to make any man careless!

● BUT NEVER again will I scoff at Death. Nor will I go out of my way to invite free passage into Eternity. In the future call me a "sissified" actor if you will. Here's why.

Attired as a shipwrecked sailor, I strolled onto a sound stage out at Universal, and paused to consider the setting—a section of an island lying somewhere *East of Java,* covered with weird trees, matted with undergrowth and inhabited only by man-eating beasts. As I lingered there, George Melford, the director, came over and asked if I was ready with my lines.

I took up my position, and stretched out on the ground. The "tame" lion was instructed to do his stuff.

I was lying face downward, but I was watching Tarzan out of the corner of my eye. As he came toward me, I saw that hairy face of his take on the mask of the killer. It was too late then. He pounced. His long, sharp fangs sank into my neck.

I hope no one else ever has to endure the agony that was mine right then!

I was done for. Of that, I was positive. Yet I still was partially conscious, for I could envision the actors, technicians and others grouped about the sidelines. They were frozen. Then my dimming brain caught a noise—a voice—faint, yes, but a voice!

Tarzan must have heard it, too, for he suddenly released his hold on me, and scampered out of sight. I mustered the last ounce of my strength, raised myself to one knee, and lifted a hand to the back of my neck. It was torn—shredded.

And then I passed out!

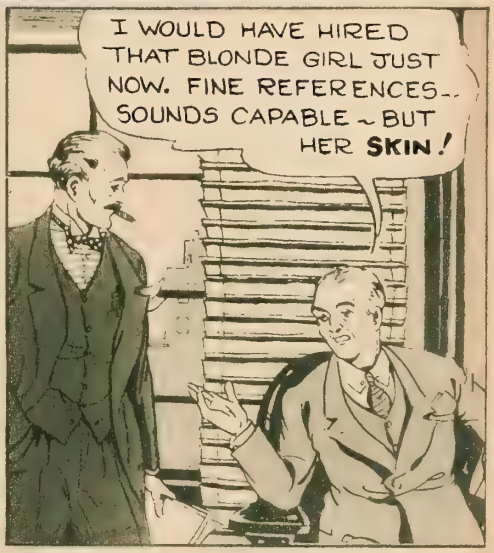
I owe that beast a gigantic debt. He has proved to me that I've got to quit laughing at Death, for there is no such a thing as the "charmed" life with which I always thought I was endowed!

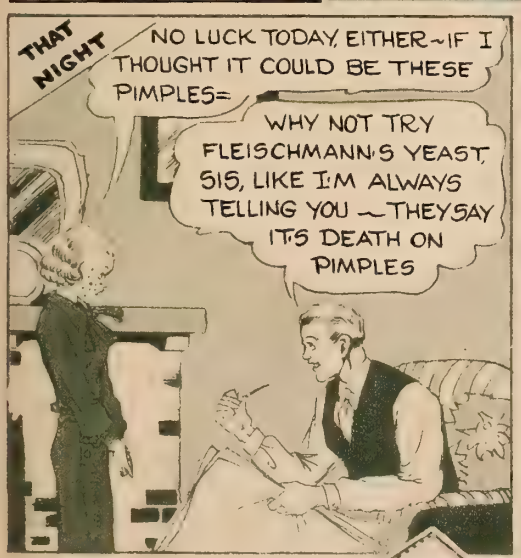
HOLLYWOOD



Yet in her heart she knew her bad skin was no asset for <u>any</u> job









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Between the ages 13 and 25, important glands develop. This causes disturbances throughout the body. The skin becomes oversensitive. Waste poisons in the blood irritate this sensitive skin —and pimples are the result.

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Are Movie People Crazy?

(Continued from page thirty-eight)

look a gift horse in the mouth. He was, in short, suspicious that there was something wrong with the animal. However, he led it away, and put it up at a reputable stable, while he worked up nerve to get on its back. He would polish its hoofs, clean its teeth, bring it carrots and pay the horse every attention—except ride it.

"After a month of this my taunts finally induced him to saddle the beast, and he started off with many mutterings and off-stage whispers about the nag's probable disposition. Chester started along Sunset Boulevard, through Beverly Hills, and all went well for a time. Then Chester remembered an old custom he had read about, pertaining to stirrup-cups. A stirrup-cup, he decided, would add just the right dash of elan to his outing. So he turned down a side street to call on some friends.

● "In The Midst of his prancing progress, who should Chester and his horse meet up with, than a tree, coming at them on board a snorting truck. This was a mighty large tree, and spread from one side of the road to the other. Now, that horse had never seen a tree walking, and so he left the road, leaped a hedge, and left Chester in a patio surrounded by a select circle of Beverly society.

"From a sane man's point, a horse should cause its master no inconvenience whatsoever. I enjoy their company, and feel that polo would be no fun without them. But Chester is convinced that all horses are bewitched. He will tell me, with a straight face, that he is unpopular with horses, because they talk among themselves about him and pass the word along. When a horse sees him coming, he nickers: 'Here comes Chester; now for some fun!'

"Is that sane?"

"Of course my point of view may be prejudiced, but it does strike me that some of Chester's doings are a trifle dizzy, not to say odd.

● Chester, Asked to give his version of our dizzy contemporaries, seemed to be the perfect picture of a staid young man attending strictly to business. He laid aside a thick script and peered at me owlishly.

"Crazy people? The movies are full of them. Take Robert Montgomery, for example. Say, have you noticed that bulge on his hip? Listen"—a glance right and left—"that's a forty-four. He's going armed now, and it's breaking his heart that nothing has happened so far. Just now he has hallucinations about being robbed. He called for me the other night, so I came out with a long Japanese spear, a flint-lock, and two prop daggers. Did that cure him? Not at all.

"Bob makes out to others that I'm a trifle dippy, but what I do is really for his own good. An object lesson. I suppose he's told you about that horse he gave me? He would. Well, I'll bet that he never told you that horse liked to sit down. He didn't tell me that, either. Sure, it sits. Sits in bridle paths, front lawns, patios—anywhere. I went to get it one day at the stable. Janet Gaynor was there for a riding lesson. 'Aren't you scared?' she asked. 'Nothing to be afraid of,' I told her, as I mounted and rode off. About fifty yards away the horse tried



Maybe it's voice culture while exercising and maybe it's all just good fun! Betty Grable is the beauty, Sonny Lamont the heavy, both RKO players

to sit down. So I asked him where he'd prefer to go, and the horse turned around and went right back into the stable. 'Well, that's a quick canter,' Janet remarked.

● "Then If You want another instance of approaching dementia, take his infallible roulette system. The idea is that you wait until one color has turned up twice in succession; then you bet on the other color. Suppose red comes up twice—you then bet on black. If black doesn't come up, you wait until once more a color appears twice, and again you bet on the opposite color, only this time you double your stake.

"I tried it. The experience still makes me weak. The only trouble with such an infallible system is that one color has been known to repeat thirty-seven times, and even if you owned the Bank of England you can't go on doubling your bets.

"Bob should talk about insanities—why, the situations he gets me into would make your hair turn gray. One night we went over to the Montgomerys, and Bob got to talking about an acrobatic act he had seen. He thought it would be swell if we tried it out.

"To get into the spirit of the thing, however, we must all wear tights and mustaches. Our wives rummaged around and found some long underwear for tights, and with eyebrow pencils we put on some really fierce mustaches.

"We were right in the midst of doing a pyramid when guests Bob had invited and then forgotten, walked in. With them were several strangers. They found the Montgomerys and the Morrises in attitudes that to any one outside of Hollywood might appear at least a trifle odd, I'll grant, and it took a lot of explaining to prove we were the four acrobats and not four lunatics. But was that my fault?"

Answer to a Maiden's Prayer

(Continued from page thirty-two)

are those other stars George Raft, Franchot Tone and Bill Powell, whose time has been more or less permanently taken up by Virginia Pine, Joan Crawford and Jean Harlow. Yes, sir, things were pretty quiet on the Hollywood romantic front . . . and the gals were just aching for some handsome swain to come along who would give them all a chance!

And there he was . . . bowing and smiling, blowing kisses, kissing hands. He looked with unconcealed admiration on every beautiful woman he met, and talked with them brightly, eagerly.

Later, he told me in that intriguing accent of his, "I am crazy about Hollywood . . . and I think American girls are the most attractive in the world. Especially those in Hollywood. I would like to know every one of them."

● And, As It turned out, he pretty nearly did.

There was Anita Louise whom he squired about quite often. And Astrid Allwyn, a young actress also on the Fox lot. And the smart and sophisticated Genevieve Tobin who sighed like a school girl when he sang to her. At a party given for him by Edward G. Robinson, he sat in four different corners with four more young ladies, and held them all in rapt attention.

He has a wonderful sense of humor, this Nino . . . and a sly roguishness. He loves to make jokes and tell them. He is always at high spirit, and like most Latins, knows a childish pleasure in little things. And, above all, he appreciates a woman who can laugh with him.

● That Was One of the first things that attracted him to Astrid Allwyn. They met at a small party at the Trocadero, before Nino was formally introduced to Hollywood, and he danced with her the greater part of the evening. He found her light on her toes, and light in spirits as well. The next morning, bright and early at nine o'clock he phoned her. She was flabbergasted. And she was also sleepy. She was flattered, too, but a bit surprised by this sudden "rush." This was a new kind of man to Hollywood. She didn't quite know what to do about it.

"What are you going to do today?" he asked her.

"Why, I don't know. I hadn't planned anything much. Except I have a new Ford, and I did think of driving it around, to break it in, you know."

"Good," said Nino, "will you let me come with you? I would like to drive around with you. I'll be right over."

"*Wait* a minute . . . !" said the astounded Astrid. But he had already hung up . . . and in a half hour he was there. They drove to Ventura and back. Most of the way, Nino sang love songs to her, as they bounced along in the tiny Ford coupe. Astrid didn't quite know what to make of it. She had never dreamed that an opera star could be so informal, and so exuberant.

They spent many gay times together while he was here. He loved the amusement parks down at the beach. He threw baseballs, and hooked canes, and fished for prizes. Then, before going home, he always gave the prizes to the children who swarmed the park. Together, Astrid and Nino would walk for hours

along the curve of the beach, admiring the moon, drinking in the sound of the waves. Or they parked their car on some high hilltop and marvelled at a view. And Nino would turn on the radio, and sing to it.

The answer to it, I suppose, is that Nino is Italian and not American . . . and Italians, even when they are successful and busy radio and screen stars, can always find time for romance. They find time, because they can't live without it.

"But I have never really been seriously in love," he told me. "Not 'heels over head' as you say. Except once. Yes, there is always an exception. That was when I was a boy, in Verona, in Italy. She was my boyhood sweetheart and I adored her with my life. It was while I was singing in the choir of San Fermo's church, that I first knew her. From the choir box I could see her watching and listening only to me . . . her pretty face turned toward me, with the light from the great high windows falling on it. After church, she would wait for me, and I would walk home with her. Sometimes I picked flowers for her on the way. It was always understood between us that someday we should be married, when I had made my way in the world.

● "THEN I BEGAN to study voice in earnest with my two dear teachers, Giovanni Zenatello and his wife, Maria Gay. They had been famous grand opera singers themselves once, and they had faith in me. But they were strict with me. I must give up everything for my work. I even went to live in their home so they could look after me closely. I did not see much of my sweetheart then, but we still wrote love notes to each other, and promised our undying faith.

"Then I had to leave her, to make my début in opera. But I told her that when I was a success I would come back to claim her. The years passed. I sang in Italy and then later I toured the continent. The critics were nice to me. I got jobs everywhere. At last I went back to Verona, to seek my beloved. But the story has a very sad ending. Her parents had tired of her waiting. They thought she would *never* get married. They arranged a marriage for her . . . and I arrived too late. She had married and gone away to live. And I have never dared to really let myself fall in love since . . . that is why I seek your 'safety in numbers'," he smiled.

So you see another Romeo and Juliet love story had its tragic ending.

And Martini went back to his touring.

It was at one of his Paris recitals, that the young tenor was heard by Lasky, and signed to a film contract. That was in 1929. Under this arrangement he starred in a series of five short pictures, filmed in the form of concert recitals.

● MARTINI HAD little English at his disposal however, and felt at a loss in America, so, after a year, he returned to Europe. But America was not going to let him get away so easily. He was offered a contract by the Philadelphia Grand Opera Company, as their leading tenor . . .

Shortly after his successful year at the Philadelphia Opera Co., he was signed by the Metropolitan Opera Company . . . the goal of every singer! He was a sensation and New York critics acclaimed him the greatest tenor since Caruso!



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Women Have Helped Me

(Continued from page thirty-one)

"Well then, how much of an effect do you believe a woman has on a man's career—especially an actor's?" I began.

"Why, I think a woman—whether she's wife or sweetheart—can help or ruin a man's career." He fell silent for a minute or more, and I could see he had forgotten his kidding and was really thinking over the problem. "I don't mean by that to hand you one of those 'yes and no' answers," he added at last. "It happens that I can cite a good example. Paul Muni, with whom I played in Scarface is one example. Mrs. Muni is undoubtedly an active helper and inspiration, a driving force, to Paul. He goes over every line of dialogue, every situation he will be called upon to do in his picture or stage performance, with her.

"That seems to me to prove a woman can be a great influence in a man's career, without having any official connection with it except a wifely interest and a desire to help and encourage. Of course, helpful wives or sweethearts must be the right sort."

"How about the wrong sort—the wife or sweetheart who is a detriment to her man's career?"

"I've known many of that kind," he answered quickly. "I have in mind right now two very good friends of mine for whom I am truly sorry. At the moment they are headed for the divorce court, just at a time when the actor, who has not had it too easy, is very much in demand by all the major studios. He came from the stage to pictures with one of those so-so contracts. Came along slowly and just when he had begun to click, his wife decided she would manage him, handle his money, make all decisions for him.

"But she 'went Hollywood,' so out of a clear sky comes the news that the couple has separated. A divorce is to follow, and the gossips speak about another woman in that man's life. If there *is* another woman, in this particular case, the man was driven to it. He may have found someone who could be a real help by giving him quiet understanding."

● "How About yourself," I asked. "Do you make decisions based on the advice of women?"

"Sure," he said. "Advice I have received from hundreds of women has helped me to decide many things."

"Hundreds of women!" I exclaimed with pardonable astonishment.

"Yes, hundreds," he insisted. "I mean just what I say. The women I am referring to, I have never seen. They write to me after they have seen my pictures, and give me audience reaction I couldn't find in any other way."

"Oh, you mean the fans. Then you do read all your fan mail yourself?"

"Why not? If any man, woman or child feels interested enough in me to sit down and write a letter after seeing me on the screen, I certainly am grateful enough to read it. I try to learn from these letters what the fans want most and what they don't want. After all, they are the ones who step up the box office and lay the money on the line. If the public stops buying tickets, then salaries stop."

"My mother taught me how to live. She taught me to carry on when things look dark, just as *she* carried on through life when obstacles, pretty numerous and big, had to be met. Honesty of purpose was her gospel. She reached it and practiced it. She is proud of what little success I have had, and I assume if she were here rather than 3,000 miles away, I would still be leaning on her heavily for advice."

"Come, come, George—what about *other* women you know personally who influence you?"

● George Looked me straight in the eye. "There were none, my friend. Women, of course, but not women who influenced me."

"Do you believe that the influence of a woman on a man's career is a fifty-fifty proposition?"

"Yes, I do," George answered after a moment's thought. "You mean, I suppose, that the man must do his part. Receive her help intelligently and all that. And help and encourage her, and take an interest in her and what she does in return. I believe that's quite right.

"Here's another angle on the same question. If you need the best legal advice, you consult the best lawyer. If you need the best medical advice, you consult the best specialist. So it follows that, when you seek advice or it is offered you by your wife, your sweetheart, or a very dear girl friend, she can't, unless she's more or less qualified to give that particular advice, help you out specifically."

Her One Big Moment

"I had ambitions to become a great dancer, and there WAS a high spot in my life when mother told me I could quit my studies at the Venice, Cal., high school and go into a spot in a Sid Grauman prologue," Myrna Loy says. "Soon after this, Henry Waxman, a noted photographer, taking note of the Oriental slant of my eyes, made some striking portraits of me. The late Rudolph Valentino noted the portraits and his wife, the beloved Natacha Rambova, after looking at the photographs, urged Rudy to send for me. Then came the one big moment in my life—Mrs. Valentino took me in hand. I became her protégé.



Myrna Loy

"I had a series of heart breaking experiences," Miss Loy continued, "but eventually, under the guidance of Natacha, I began to click. So, here am I. But, to my dying day, I shall never forget that day when Natacha decided I was to be her protégé. THAT WAS MY BIG MOMENT."

My Pal, Glenda

(Continued from page forty-one)

Then just as likely as not when the cameras are grinding, Glenda will come out with some expression entirely her own which means that I have to ad lib back and do it pretty quickly or the scene will die on us.

Glenda is like James Cagney in that respect. She's a trouper from A to Z and can troup with the best of them and never let a scene slow up.

She is the fastest thinker I have ever known. She can have a dozen things on her mind at the same time and not get them bawled up. Her body keeps up with her mind. She moves swiftly and accurately and makes every move count.

I am always conscious of this when we go shopping together. She can buy six complete outfits with hats, shoes, gloves, purses and all other accessories to match while I'm making up my mind what I do want. And when we start any place, Glenda is all ready. She never has to run back for her keys or her check book or to give the cook last minute orders.

● Glenda Recently purchased an old Spanish house in North Hollywood. It was substantially built and the grounds were lovely but the house wasn't one bit attractive. Glenda walked through it, talking as she went.

"I'll knock out that wall and build on a bedroom which will open out onto the patio. I'll take that closet out and put in book shelves. The fireplace is clumsy. It will have to be rebuilt. It's rather dark in the living room. French windows at that end would fix that. There's plenty room over the garage for a play room, etc."

She did all that and you should see the place now!

The minute you step into her home you realize that it is the home of a woman. It is all done in delicate shades of rose, green, blue, gold and white, yet it isn't fussy and frilly.

Glenda is forever doing thoughtful things for others and she seems instinctively to know just what to do and when to do it.

● My Baby was two weeks late in arriving. Every morbid thought that could visit an expectant mother made a devil's holiday in my mind. Reporters called daily to ask about the blessed event. Friends called and while they meant well, they sympathized and worried with me and made me all the more morbid.

I decided not to have callers, not even to answer the telephone. One evening it rang so persistently that I did answer. It was Glenda. She didn't even ask me how I felt. Just blithely said, "I'm having a few friends in and I want you and George to come over."

I began making excuses but she overruled them all and in a few minutes I was gaily calling George and announcing that we were going out. I had been so blue that I must have taken him by surprise but he fell in with my spirits and in no time I was laughing and having the best time at Glenda's house.

I don't know whether Glenda had cautioned her other friends or not but there was not one mention of babies, mothers, doctors, or hospitals. I was still glowingly happy early the following morning when I was taken to the hospital. God bless Glenda!

HOLLYWOOD

I Had a Crush on Gene Raymond

(Continued from page thirty-seven)

things in life as Gene Raymond.

I have seen him at home—a gracious host, entertaining his few, very few intimates with sincere enthusiasm and personal enjoyment of their presence. I wish I had his independence. For this young man never does anything he doesn't sincerely enjoy. The same is true in his work. I have seen him on the set earnestly studying, working out a scene with his director—serious, yes—fatigued perhaps after an entire day under the lights—but enjoying it with all the love of one who is doing what he wants to do.

● I Have Seen him in his dressing room—relaxing between scenes—relaxing by inviting everyone in for a smoke, a cold drink, or just to listen to a funny story. He always has a new yarn. Some require acting, which he will do with true Thespian technique. Some call for dialect which he spiels off fluently in any one of five languages. Others simply demand Gene's inimitable way of telling them—all have his hearty contagious laughter as a finale.

I have seen him dancing a buck-and-wing. You didn't know he could? Neither did I after three years until only recently. Gene never exploits—and rarely talks about his "outside accomplishments." I just happened to drop in on Fred Astaire's set one day where Gene had happened to roam from his own on the RKO lot. Suddenly ta-ta—ta-ta-ta-ta—ta-ta—Gene was into his dance. "How's this one, Fred," he grinned, executing a quick turn and shuffle. Soon the famous dancer himself was into it, and Ginger Rogers—even a couple of extras off to one side caught the mad rhythm.

● I've Seen Him poring over his fan mail with the concern of a man making out his income tax. Gene once told me, "The fans are the real bosses of this picture business—and believe me, I know it. And aim to please them. What they want I intend to give as far as I am able."

I've seen tears in this eyes. The hard tears of a man. With all his heart he had wanted to do *The Life of Stephen Foster*. Several years ago he had purchased the rights to his biography. With all the eagerness and confidence of a kid for the first time on his own, he had planned to play that rôle—to produce it with his own money if necessary. Before he could complete his arrangements, an independent company had produced it. Gene's protestations proved futile. His plans went crashing. Those who knew Gene and his sentiments regarding this story, hardly expected him to see the picture. But even friends don't know one very well sometimes. And Gene was at the theatre the night of the preview to watch another actor play the scenes he had wanted to play—scenes whose playing had meant more to him than anything else in all his twenty-seven years. I shall never forget his face after the preview. Chin held high, eyes straight ahead, though filled to blindness with tears for which he did not bother to apologize, he commented highly upon the performance of the actor who played the rôle.



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Who Is YOUR Favorite Star?

(A Personal Note from the Editor)

HOLLYWOOD Magazine recently planned two goals. One of them has already been accomplished. We wanted to produce a magazine at so low a price that everyone could afford to buy it each month. So we set the price at a nickel and we are trying to give you the very best movie magazine on the stands!

Second, we want to publish stories about your favorite stars. We have started asking you to mail us post cards suggesting the name of your favorite. They are coming in each day, great packs of them, and *every single* nomination is carefully tabulated! Every few days we go over the lists to make sure that HOLLYWOOD Magazine will have the most popular stars represented in our next issue.

This gives us the very best possible guide to your own taste. And we want HOLLYWOOD to reflect your desires more than our own!

If it's worth a penny to you—and it should be—to see that your favorite is represented in this magazine, then sit down right now and mail that government card to us. Send us a note every time you want to see something on our pages that isn't there! Your letters will be most welcome.

GADGET GOSSIP



Paula Stone can't help but smile when examining this inexpensive Clopay window shade of the Venetian Blind type

● Joan Crawford is one of the few members of the film colony who may be called a real authority on interior decoration. One of her favorite hobbies is the complete redecoration of her home. She changes her color schemes with her moods. She says that when she changes the color scheme of a room, it is like turning over a new leaf. According to her, rooms lose their personality if the same color scheme predominates year in and year out.

Would redecorating your rooms cost a fortune if it were done every year? Not if you take Miss Crawford's advice . . . her secret is wall paper.

"The idea that wallpaper is prosaic is a mistaken one," says Miss Crawford. "For instance, for the feminine room, I suggest a design with lacy swags caught in a zigzag effect, by clusters of moss rose buds, while other designs showing quaint floral clusters, or luxuriant masses of flowers in slim sheaf arrangement, possess great charm. There is a new and different type of wallpaper on the market for every room in the house."

• • •

● Marian Marsh, one of the most popular girls in Hollywood's younger set, offers a bit of advice to those who go in for entertaining.

"Always serve things at their best," she says. "With so many helpful gadgets on the market, there is no reason for your steaks to be tough or your potatoes to be lumpy. A properly cooked dinner goes a long way towards giving you a reputation as a charming hostess."

There is nothing that ruins a dinner so badly as lumpy, mashed potatoes—and there is really no excuse for it with the Foley Food Mill on the market. It is so simple to work—just a few turns of the crank and the almost automatic action of the Foley Food Mill makes quick, easy work of mashing potatoes, other vegetables and fruits. The Foley Food Mill has been tested and approved by the Good Housekeeping Institute.

• • •

● If You Would have your dinner dishes come out bright and shiny try wiping them before you wash them with Red Cross towels. The towels cut all the grease from the dishes that would otherwise get into the wash pan.

My Daughter, Ginger

(Continued from page twenty-five)

some event. I bumped into my father. He was overjoyed to see me and although I begged him to keep my abode a secret, he told mother and she told the others. My people and my husband's people descended upon my humble little cottage en masse and it was hard to make them understand that my baby must be born in that same cottage where she had grown from a fearsome realization to a strengthening materialization.

A baby always makes a mother forgiving. I returned to the home of my husband and remained two years—until another baby girl was born and died. Then once more that feeling of suffocation gripped me and once more I ran away.

For the next several years, little Ginger was the most kidnaped child in America. Her father would steal her from me and I would steal her from him. Then he died and once more Ginger was *all mine.*

Rearing a child when you are a well cared for wife and rearing a child when you are a working widow are two entirely different things—yet I was always happy in so doing and only once in the years that followed were we ever separated.

That was the year my patriotism stepped forward and I joined the publicity staff of the United States Marine Corps and sent Ginger to my people in Texas. But even that year stands out in my memory as one of the most pleasant. Ginger was just old enough to write. Her letters were precious gems of sweet thoughts and misspelled words. I used to pass those letters around the department and soon was known as "dear mother" to all my fellow workers. I distinctly recall her last letter to me there. I had told her I was coming home and asked what I could bring her. She wrote back, "I would like a dolly and a buggy but if a buggy costs too much, just bring the dolly and if you can't afford a dolly that's all right, too."

● As A Child, Ginger was not beautiful, nor glamorous in any way. She was healthy and wholesome looking. She had big blue eyes, red hair, freckles and a beaming personality that did not permit her to go unnoticed in a group of children. She was always a public spirited kid and once she started a thing she never gave up until she had mastered it.

When Ginger was only eight years old she was asked to sing over the radio. Radio was new to most of us and no one realized how long a half hour, the time allotted to her, really was. She brought her own music and an accompanist. Before her time was half up she had run out of music, more had been sent for and Ginger was still singing. She sang until the girl at the piano fainted from nervous exhaustion!

● When The Charleston took the town by storm, it took Ginger right along with it. Not only did she know the original steps but she had a lot more she invented. She won the Fort Worth contest and then won the state-wide contest. The winning carried with it a booking on a small circuit.

For this circuit, I picked up two more children with red hair and billed the trio as "Ginger Rogers and her Red Heads." They did very well until someone broke up the act by stealing my red heads.

I felt that school was the place for so young a girl and back to the class room my daughter went—but not for long. Galveston offered her ten weeks engagement at a hundred and fifty dollars a week. It seemed too good to refuse. Just before the expiration of the engagement, I sent a wire to a Chicago Circuit saying that Ginger Rogers would be available after such-and-such a date. I knew they didn't know who Ginger Rogers was but I figured the wire would make them think she was important. It did.

The ruse worked. The first engagement was Memphis, Tennessee. It took practically all we had saved in the ten weeks to get there. That was the beginning of her career. From then on success was more or less assured. She came to Hollywood and you know the rest.

● Ginger Had never gone out much with young men. She had never had a serious affair before she met Lew Ayres. That was a match right from the start. They were so happy together, so eager to run off by themselves and forget the rest of the world. They would dress in their oldest togs and go for rides or hikes, they would eat in drive-in places instead of crowded cafes. So I wasn't very surprised when they came to me one day and said, "We want to be married. You know what to do."

I knew what to do! Well, I knew that a license, a minister and a couple of witnesses were necessary but beyond that I didn't have the remotest idea what they wanted in the form of a wedding. It was a week later that they nonchalantly informed me that they wanted "just a small church wedding and a small reception and they wanted it in two weeks!"

The preparation for a new show was nothing when compared to the preparation for that wedding. There was Ginger's trousseau, the flowers, the wedding cake, the church, and the reception and the guests and those two scamps doing nothing toward helping save to tell me that anything I did was all right by them. I had to force Lew into a chair and make him sit there until he gave me a guest list.

But it was fun—every bit of it—I was just kid enough to get a kick out of it—and them. The wedding came off as scheduled and I thought, with a sigh of relief, that my work was completed. I was wrong. There was still the house to be considered.

Both Lew and Ginger knew what they wanted in the line of a home. It must be a home—not just a house. Everything in it was to be used—not looked at. They had a great time buying furniture and arranging it. Then one day Lew called up and said, "Will you come over and arrange Ginger's room? She's arranged it and arranged it and it doesn't look right yet."

I arranged it. I don't know as it looked any better when I finished than when I started but they were both pleased.

Ginger feels the same way about clothes as she does about her home. Clothes are to be worn. Often she will admire a lovely gown and say, "It's beautiful but I wouldn't want to own it." For the screen she wears clothes that have photographic value. For herself, she prefers simple things rather than things that enhance her beauty.

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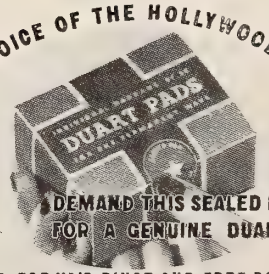


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"I'D LOVE to be more attractive but I haven't the time!"

That is the wail of thousands of women and when you hear it you may be sure of this: They have no idea how long it takes to go through the right beauty regime daily—or they wouldn't be wailing. They'd be *doing!* Because once you get the routine it's so quickly done.

Budget your beauty time. Begin now, January 1, 1936. Why waste another year poking along on about thirty per cent of your actual "face value"? Especially when it's so simple to acquire the full hundred per cent? Frankly, I have no sympathy whatever with those women who dream of "doing something with their looks some day." They build rosy castles planning how, when they get enough leisure and money, they'll have miraculous things done to themselves—those extra forty pounds taken off, or their face made smooth and young again, and they'll learn just the proper make-up they should use.

Very pleasant dreams. Meanwhile they are passing by a far more pleasant reality! They could be accomplishing these things *now* for themselves. It doesn't take much time or effort or money. It takes—a budget.

● By Having one, you won't slip back into the beauty destroying "do-nothing habit around January fourth after making a big start at the New Year. A budget—written out and put where you can see it every morning—is the best way of swinging you into a routine for getting the most out of your looks.

Two of the most popular and busiest members of Hollywood's younger set, Alice Faye and Rochelle Hudson, have each evolved a little scheme that not only works like a charm but adds it!

"It's funny," says Rochelle, "how mixed up you get if you don't have a 'beauty' budget. You think, why of course I exercise a lot. Let me see, I took that long walk—when was it? . . .

And when you come to figure out it was a week ago! One long walk a week doesn't constitute sufficient exercise in any language! And unless you have it, the skin gets dark and queer looking because of that old hoodoo, poor circulation.

"No, you have to work out a daily schedule for yourself. *Cleansing the face,* for instance. That's a simple matter that occupies only about two minutes of one's time *three times a day.* The really important thing is the way you do it. I often use a cream that does the job in a jiffy. But you don't just smear it on and off. I apply it first to the lower part of my face and work up. After that I use it on my neck—front *and* back. When I've removed it with tissues I like to go over my face pretty thoroughly with a piece of cotton dipped in astringent."

● ROCHELLE, WITH her dark brown hair and olive skin, uses olive powder, carmine rouge and blending lipstick to give her face that natural glow.

Alice, a vivacious blonde, uses rachelle powder and a flesh foundation to give her skin radiance. Her rouge is blondeen in tone. She has a lovely generous mouth and her trick is *that she doesn't extend the lipstick toward the corners any farther than on a line running through the center of the eye.* And she has the knack of making up her lower lip a trifle lighter than the upper one because it's the lower lip that catches the light rays.

"Evening make-up," Rochelle continues, "is more complicated, so fifteen minutes goes for that. And of course the better spent that quarter of an hour is, the more fun you're going to have!

● ONCE A WEEK Alice Faye has worked into her schedule a suppling treatment as she calls it. "And," says Alice, "I've grown accustomed to doing it Wednesday night because if you don't set a special night you neglect it completely. The suppling treatment really means rubbing a softening lotion like warm olive oil all over your body—shoulders, knees, elbows, feet. . . . The whole thing takes only *five minutes* after your bath.

"Then I've made Saturday the day I give myself a home manicure. A *half hour* is needed to do this properly."

Nothing very difficult, you see, in the Beauty Budget. Summed up it goes like this:

Morning: Cleansing the face and make-up—8 minutes.

Evening: Cleansing the face and make-up—17 minutes (before dinner.)

Bath and preparing face for night—20 minutes.

Hair treatment—15 minutes.

Wednesday: Suppling treatment after bath—5 minutes.

Saturday: Home manicure—30 minutes.

Make only one New Year's resolution this year—*and let it be to get more out of life by getting more out of your looks!*



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A HOLLYWOOD BREAKFAST PARTY

by DOROTHY DWAN

MONEY FOR RECIPES!

HOLLYWOOD Magazine wants you to send in your favorite recipe, and backs the offer up with cash prizes! Just write a letter dedicating your recipe to a star, and send it in to the address listed in the box below. For the best recipe we will pay a $10 first prize. For the second best, $5. For the next fifteen best recipes, $1 each. HOLLYWOOD Magazine reserves the right to print any recipe submitted, whether or not it wins a prize. Send yours in now and try for one of the seventeen cash prizes!



Mrs. Robinson and her favorite cook prepare the waffle batter

PICTURES AND PARTIES go hand in hand in Hollywood.

Mind you, not the wild orgies with which our city is credited, but entertainment that not even our most puritanical cousins could frown upon. Sometimes the gatherings are small impromptu affairs and then again, someone with a spurt of energy will stage a party that will prove the talk of the town for weeks.

I had heard that Edward G. Robinson and his wife, Gladys, had been imbued with not only a "spurt" but a veritable deluge of ambition and the result was just about the grandest informal "food fest" the cinema sun has set upon in many a day.

Yep, it *was* a breakfast, but old Sol had dropped beyond the horizon long before the last guests had taken their departure. In fact, the host and hostess found themselves eating their breakfast at seven in the evening!

Ah, thought your cooking sleuth, here's where I find out just how to appease the A. M. appetites of our favorite stars. I went to the phone to make a date with Gladys.

I was promptly invited to lunch—a very fortunate thing—not for my figure, but for your cook books. We were served Crepe Suzettes for dessert and when I begged for five minutes alone with the Robinson cook, Gladys said, "If you please, this is my speciality. I've been experimenting with various kinds of crepes for years, and these are the result of many recipes."

● GLADYS OBLIGINGLY gave me the following directions. Try them for luncheons, dinners or midnight suppers and your popularity will zoom skyward. Incidentally, she told me that even Charlie Chaplin had put his stamp of approval on her concoction. The recipe serves four apiece to four people.

APPETIZING LEFTOVERS!

Learn what Sally Eilers does with those leftover scraps of meat and vegetables which we all find cooling off in our refrigerators! Write NOW for the FREE leaflet giving Sally's own special recipes. It's printed—like all our new Star Recipes—on a punched leaflet made especially to fit any standard 8½ by 11 inch loose leaf notebook used in all schools. Other recipes you will want:

Edward G. Robinson's Favorite Honey Cakes	5c
Margaret Sullavan's Tasty Pudding	5c
Raisin Recipes from Noah Beery, Jr.	5c
Pinky Tomlin's Favorite Hot Bread	5c
Valerie Hobson's Casserole Dishes	5c
Andy Devine's After-dinner Snacks	5c
Cottage Cheese Delights from Binnie Barnes	5c
Savory Ham Dishes from Gloria Stuart	5c

HOLLYWOOD'S recipes are kitchen-tested by Anna Belle Lee, noted home economics expert with modern testing kitchens in the Hollywood Citizen-News building. You can depend on all recipes to give finest results. Send for them NOW!

Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS INCLOSED!

CREPE SUZETTES

2 eggs
½ cup milk
1 tablespoon sugar
½ teaspoon salt
¼ teaspoon baking powder
¼ cup pastry flour
⅔ tablespoon of grated orange peel
⅓ tablespoon of grated lemon peel

Sift flour once, and then measure. Add sugar, salt and baking powder, then sift twice. Beat eggs well, and add milk and peel. Gradually add dry ingredients. The resulting mixture must be very thin. Drop by small tablespoonfuls on hot baking surface. Cook slowly till brown on lower side, then turn with care. Remove to table. Place a teaspoon of strawberry jam on the upper surface and roll. Place close together in shallow vessel (not metal). When ready to serve, cover with the following sauce, and heat in the same vessel into which the crepes have been put.

1½ cups powdered sugar
1 tablespoon of butter
2 tablespoons grated orange peel
½ tablespoon grated lemon peel

Cook slowly until thick and clear. Just before adding to crepes, put in liquor as follows, ½ tablespoon brandy, 1 tablespoon of curacao, and 1 tablespoon of wine.

Pour over crepes and heat just to boiling point, no more. When ready to serve, cover with ¼ cup of pure brandy, and set on fire. Serve blazing.

● "Eddie Is So fond of continental dishes, our table often resembles one seen in Paris or Vienna," explained Gladys. "He is really an epicurean but his main requisite in the matter of food isn't what it is, but the manner in which it is prepared. He can enjoy corn beef and cabbage just as well as the next fellow, but is fastidious about flavorings and seasonings."

By-the-way, here's a tip for you Robinson fans. If, by some quirk of fate, your idol is stranded on your doorstep and you want to make a hit with him, get a nice thick steak, and a few moments before removing the meat from the broiler, brush the surfaces with a sauce made of butter, Worchestershire sauce, and a dash of garlic. He will remember you for life.

"We contracted the party fever simultaneously," laughed Gladys, "but what to do about it? Cocktail parties and buffet suppers—Well, we were like the man who ate so many prunes at his boarding house—we just couldn't look another hors d'oeuvre or plate of chicken a la king in the face.

"Finally I suggested we get our friends on the rebound. Every man, woman or child likes late Sunday morning breakfast. Eddie agreed enthusiastically, and I think our idea was a success. As someone remarked, 'We are all grouches in the morning, and yet hilarity and good fellowship reigned supreme with all one hundred and fifty of us, on that sunny morning'."

"A hundred and fifty," I gasped. "Were you feeding an army or merely entertaining your friends?"

"Eddie and I like people and love to have them in our home. When we start making up an invitation list, it seems always to be endless," said Gladys.

● Yes, "Eddie likes people," but just between you and me, they must be intelligent to cope with the Robinson gray matter. His knowledge and refinement may not be responsible for his draw at the box office, but his personal life is another thing. Robinson's two hobbies are classical music, and art. His home contains some original paintings and statuary that would make many a collector green with envy.

"How in the world did you manage to give breakfast to so many people?" I asked. "They must have been straggling in at all hours."

"Honestly," protested Gladys, "I have never had more prompt guests. Breakfast was to be served at twelve thirty, and every last one of them had their napkins tucked under their chins and were eating by one o'clock.

"Eddie and I had been preparing for them for four days," continued the hostess. "We had tables spread under the trees, and each group had a master of ceremonies. Irvin S. Cobb, Lew Fields, Joe E. Brown, Jack Benny, Walter Connolly, and many others presided. In one corner of the garden we had an old negro mammy with three waffle irons going. Another table was loaded down with jellies, jams, marmalades, and spiced fruits.

"For the Russian contingent we had thousands of brioches, snecken and stollen (glorified coffee cake to you). Along with these and Russian potato pancakes, they consumed gallons of coffee."

When Gladys told me of the pancakes, I couldn't resist getting the recipe for you. It's for twelve pancakes:

RUSSIAN POTATO CAKES

Scrub, peel and finely grate four very large potatoes. Soak two slices of stale bread in warm water, and immediately squeeze all excess water out. Throw in with potatoes. Add four eggs, two teaspoons of salt, pinch of baking powder and salt to taste. Be sure your batter isn't flat and yet it must not be too salty. Pour vegetable oil on an iron griddle and when the oil is smoking, turn your flame down low. Remember, you are cooking raw potatoes, so the cakes must cook through or else the result will be a golden brown surface with an uncooked center. One large tablespoon of the batter makes a good sized cake. Be sure the under side is brown before turning with a spatula. It takes quite a long time to cook many of these cakes, so place them in another pan on a hot plate as they are finished. Dab a bit of butter on them while they are being kept warm. They may be reheated for another meal in the oven.

● "Needless To *say*," continued Gladys, "the English guests made huge inroads on our steak and kidney puddings.

"The Irish section concentrated on eggs, Irish bacon, and toast, while the Americans revelled in Bessie's waffles. She cooked several kinds but I want to tell you how she made her batter. Proportions are for three:

WAFFLES

1¼ cups flour
1½ teaspoon baking powder
½ teaspoon of salt
2 eggs separated
⅓ cup melted butter
1 cup of milk

"Mix the dry ingredients, and add milk gradually. Beat the egg yolks and add to the mixture. Then the melted butter and lastly, the stiffly beaten egg whites. Bake in hot greased iron."



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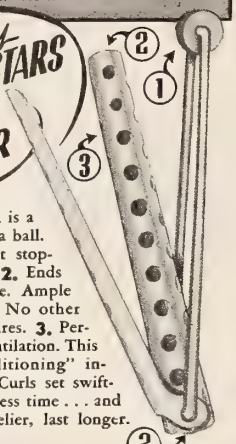


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Hollywood's Magnificent Pagans

(Continued from page twenty-two)

Mexican decree . . . and the waters around Bermuda *are* wonderfully, temptingly clear. Fourteen years' accumulation of whisky bottles are planted in that sea garden, says Miriam. And everyone knows she's never *tried* to make herself beautiful. She won't touch make-up. You see her even at formal parties with her face scrubbed and shiny and not a trace of mascara on her white eyelashes.

Strictly an individual, this Hopkins. That was the reason her first romantic young marriage ended in the Chicago courts. To this day she won't go near the city unless a professional engagement calls her. "I don't want to remember lost illusions!" she cries. "I want to *laugh!*" And she dares to laugh with the gods . . .

● SOMETIMES I think Lupe Velez thumbs her nose in their most august faces—and makes them like it. The most perfect little pagan in Hollywood. But she combines an amazingly child-like naiveté and warm generosity with her paganism.

I remember one afternoon when she stunned a certain lady from Boston. It suddenly occurred to Lupe that she would be more comfortable without her undergarments. She took them off, one by one, with the complete abandon of a Bali virgin. And quite as un-selfconsciously—two hours later—full dressed again, another idea occurred to her. It would be fun to send flowers to the crippled children's home. Not ordinary flowers but potted gardenias and fragrant tuberoses. She sent a truck load . . .

Lupe's whole life has been one of defying customs. One is apt to get that way following a rag-tag army. And Lupe and her mother did that. Her father was a professional soldier. There was no home. Only a roaming gypsy existence. Restraint was as unknown to Lupe as shoes. She slept when she pleased, ate when she pleased. She still does. And she can get a greater kick out of the purple shadows of the mountains than anyone I know.

Lupe rushes into a cafeteria at noontime with diamond—real diamond—bracelets up to her elbows. People titter. And Lupe laughs outright. She doesn't give a whoop about the very thing that has enslaved queens—public opinion. I have never seen her order a meal from a menu. She goes straight into the restaurant kitchens, Brown Derby, Biltmore or Vendome—it's all the same to Velez. I have a vivid recollection of her in sleek white satin and ermine peering into the Brown Derby Chef's pots and pans. Then she came out and assured her escort, "Oh, my darleeng, you've never sneefed such ravioli!"

She held a train once for fifteen minutes in the Grand Central station. Her Chihuahua dog had escaped. Lupe sprinted after him, the catch on her bag burst open and seven hundred pieces of Mexican gold spattered across the marble floor. What possessed her to carry that amount in foreign coin? Lupe shrugged. She herself didn't know . . .

A child of fancy. Elemental as fire and water, this Lupe. When Gary Cooper was her particular world and everything in it she became furious at him one day. She went to his home and burned every suit of clothes he possessed except the white duck trousers and sweater he had on. Then remorse set in. She cried all night. At six the next morning his favorite tailor was roused out of bed with urgent orders to get to work at once on a new wardrobe for Gary!

● THEY SHOOT off skyrockets that light up the earth, these pagans. Lee Tracy, for instance. "Each man to his own life—and me to mine!" That's his creed. Women respond quickly to that riotous, uncontrolled joy of living that is his especial charm. His fan mail from them is greater than Clark Gable's. He does everything with a large gesture—from balcony scenes in old Mexico to giving the traffic cop a cigar. Not that he means to. It simply becomes an Event because Tracy did it.

He won't own anything. Not even a trunk. If he finds he has more clothes than he can pack in his suitcases he gives them away. "Why be tied? And why look back? Lord, man, you might be missing something over them thar hills . . ." Which probably answers a number of things. Why, for example, Lee starts out for a fishing trip and winds up playing poker in Del Monte. And why he went to Florida for two weeks and stayed six months despite frantic telegrams from his manager, the theater and several hundred friends . . .

He's been fired from three of the most important studios with words that made international headline copy. But Lee keeps right on being a cherished and much-needed-on-the-screen vagabond. Hollywood's beloved bad boy . . .

● JUST AS Mae West is Hollywood's golden bad girl, the seductive high-priestess of sex. It was she who brought it out of the lurking shadows and set it up on a nice white pedestal for the world to see. There's nothing cut-and-dried about Mae's technique! What a wife she would have made for Caesar! Can't you see what she would have done to those old Romans?. . .! Cleopatra would either have had to take lessons from her or slither into the Nile.

For Mae dares to be different. From the very first she's dared to do with her life exactly as she saw fit.

"Cut your pattern as you go along," she told an extra girl once. "There are no rules to the game of life!"

● THERE WAS an earthquake the day Katharine Hepburn arrived in California. "Go 'way," she shouted at reporters. And the gentlemen of the press went backward in a heap. An unknown newcomer to films was refusing publicity! But when Hollywood saw her sitting in the back of an Hispano-Suiza in torn overalls it smiled drily. "It's a good act she's putting on," said the Knowing Ones. They were sure of it when she arrived at a tea in moccasins and carried a cabbage bouquet to her first preview.

But Hollywood was wrong. It had merely acquired another—and very glorified—pagan. A natural born free soul.

At seven, Katie started out on a walking tour around the world to find the Wizard of Oz. She managed to get five miles from home—and found a windmill. At nineteen she, a bit player, slapped the star of the Broadway show she was in

because he smirked." And at twenty-five she was defying every accepted Hollywood habit. She was never seen at the "right places." She swore at producers—to their faces. She ran her bicycle into the director who held her film fate in his hands.

● "There Is but one thing on earth I'm afraid of," said Sylvia Sidney one night as we walked through a storm together—Sylvia being mad about the rain—" and that's of growing too fond of things. I don't want to get strongly attached to *anything*. It's too easy to get hurt that way." She stamped deliberately through a puddle. "I won't have pets for that reason—except those two love birds. They're both males and instead of cooing they fight like demons. you couldn't get fond of them!"

There is something remotely mysterious about Sylvia. It's in those green eyes of hers. Twice she has run away from Hollywood. The town makes no pretense of understanding her. She is, as a matter of fact, more of a recluse than Garbo. Greta has grown to have a number of intimates. Sylvia has none. No girl friends to chatter with. Sylvia never chatters. When she speaks it's with a sardonic wisdom that seems age-old. She loves to be alone . . .

The happiest "date" she's ever had was to walk at dawn along a river with a young poet.

She hates red — and athletics — and bread and butter. Schedule of any kind irritates her beyond control. That's why at fifteen she broke the training rules of the Little Theatre group and went joy riding with a boy. They expelled her. Said she'd never find a place in the theatre. And within a year she was a star . . .

Something splendidly untamed about these Slavs like Sylvia.

● And Like Francis Lederer—

He's the most romantic pagan of them all. A tall dark dreamer.

They could never force Francis into dull ruts—even as a little boy in Prague. He's painfully polite about it but, thank you, he will not be tied!

There was that time he was due at a fashionable debutante party at Newport. And he failed to appear . . . On the way up he had stopped his car on a cliff to watch the stars over the ocean and he forgot all about the ball . . .

"Why limit yourself to time and place when the whole world's so beautiful?" he asks. It is the credo of "the unchained." They conform to no set standards. They blaze a brilliant trail of their own— A trail that colors life for us more cautious mortals!

Ruby Keeler Tells on Dick Powell

(Continued from page twenty-one)

it that his future and the future of his parents is amply secured. He has built a charming home at Toluca Lake, and wants his parents to come and live with him. He's bought annuities for them and for himself, and the Powell family should never have to worry about a comfortable living.

Another of Dick's most important traits is his even temper. In all my association with him, I've never seen him angry or even seriously disturbed. There's only one thing that really burns him up, and that's to be called a "crooner." He isn't a crooner, and never was. He sings right out with a powerful voice, and doesn't slur his notes or put "torch" effects into them like members of the crooner tribe.

He's altogether manly—a man's man. He thought he had a wonderful chance to prove that in our last picture, *Shipmates Forever*. "This is swell!" he said when he first read the script. "I have a fight in it. I go to bat with another Midshipman who's been hazing me, and after a tough battle, I knock him out!" And he was photographed in the liveliest kind of a scrap with big Dick Foran.

Then—alas for Dick! To bring *Shipmates* down to the proper exhibition length, it was necessary to eliminate the fight sequence!

● He Has a trainer named "Mushy" Callahan, once a welterweight championship contender. "Mushy" developed Dick's boxing until he is in a class with Pat O'Brien and Jimmy Cagney—both good fighters. He's proud of that! "Why not cut out one of my songs," he begged Frank Borzage, the director, "and leave the fight scene in?" But it couldn't be done.

I'm prejudiced in favor of Dick, naturally. He's been the only leading man I've ever had, with the single exception of Al, my husband, in *Go into Your Dance*. And it was Dick with whom I appeared in my first picture, *42nd Street*. He was lovely to me, a newcomer. He never tried to monopolize a single scene, although he was experienced and could have done so.

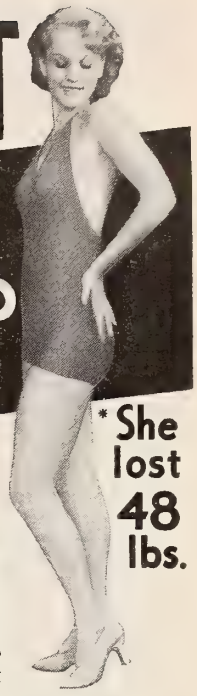
He is just that nice to everyone. I have seen him give up his stars canvas-backed chair, with his name on it, to an old extra lady who looked tired. I've seen him defer a highly important appointment to take a lesser player to his dressing room and rehearse the boy until he became letter-perfect in some lines he had "muffed."

The studio works him hard, because his pictures make lots of money. He's getting experience and becoming a better and better actor. Besides his movie work, he is on the air once a week in a national broadcast, as everyone knows.

In addition to this—with all the necessary rehearsing and studying—he has a singing teacher who puts him through strenuous exercises several times a week, and a physical trainer who keeps him in good shape with hard work-outs every morning. A pretty full life for anyone!

He's never had time—nor the inclination, either—to go Hollywood. And that phrase, by the way, is becoming more and more obsolete. Top-flight movie players nowadays are sensible, conservative, and saving—like Dick. We can see too many examples all around us of former $1500 a week stars who are now glad to get $10 a day in extra work!

All in all, Dick is a fine, upright young American. I'm proud to call him my friend!



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Over the Bumps With Beery

(Continued from page twenty-four)

what she said but. . . ." He grinned, the famous sheepish Beery grin and abruptly switched the conversation away from himself.

"But talking about parts. . . ."

"We're not," I interrupted, hoping he'd tell me more about himself and his wife.

"That's where you're *wrong*. We are. Talking about parts—when a young fellow just starting out in the movies, plays all kind of parts, pirates, captains . . . aviators . . . first in one port then in another, I say that's a liberal education. Especially for a guy who hasn't had the kind of upbringing he'd like to have had.

● "A FELLOW GETS interested in the parts he's playing and then he generally goes on reading about those things afterwards. Maybe he reads somebody's life. I know many a time I lugged out a dictionary—no—an Atlas, I guess you call it—and looked up some place or other, when I didn't know if I ought to look for it in Africa or South America. The Gulf of Sidra was one I looked up. I've remembered it ever since."

He caught my puzzled expression. "I'll bet you don't know where it is," he chuckled, "and you . . . educated in Europe . . . It's near Tripoli." He paused, and grinned as victoriously, as though he had just broken a long distance flight record. "Yep! When I play a part I get interested enough to try to find out something about it. You see, I didn't get much schooling. That's why I don't know much."

(Don't you believe a word of that. He knows plenty!)

"Sounds kind of silly for a big bug like me to say I wish I'd gone to college. But there have been lots of times in my life when a college education certainly would have helped.

"Yet I'm not kicking. I've had the swellest kind of an education in the School of Hard Knocks. And I guess there's nothing better for a man. Only I'm kind of hoping. . . ."

He paused an instant while a tender look came into his eyes. He was thinking of his little adopted daughter Carol Ann, now four, whom he adores. "I'm kind of hoping she won't have to go through tough things . . . after all, a girl shouldn't have to. I'm doing everything I can to fix things for her so she'll have it easy.

"What was I talking about. . . .?

"Oh I know! School. I didn't like school although I got on fast. Yes sir . . ." He threw out his chest and smiled proudly. "Shot from one grade to another. Surprises you, doesn't it? You thought I was dumb as I look."

"Well, I'd never heard that you. . . ." I started to say.

"That I was a good scholar. I wasn't. I hated school." He lowered his voice and came closer. "I'll let you in on a secret. They shoved me from one grade into another just as fast as they could, in order to GET RID OF ME!"

He roared. This big kid won't be serious for a second. I honestly couldn't tell when he meant what he said or when he was "spoofing."

● "WELL, I SHOT as far as the fourth grade. But there I stuck. And I'd probably have been there yet if I hadn't run away.

"What made you do that?"

"Oh, for one thing I was a restless cuss. Another—I didn't like music lessons. I thought they were sissy. Ma insisted on them, for all three of us boys. She said she didn't mind our black eyes or our dirty torn clothes or our fights, all that helped to harden a fellow, but we had to have SOME culture too.

"Pretty wonderful when you stop to think of it. A family of five living on eighty dollars a month—dad's pay. He was a cop—and mother was busy washing, scrubbing, cooking, cleaning, smoothing out our boy's quarrels—and all the time hanging on to her dream that her kids should amount to something and have CULTURE.

"Well—culture and I didn't hit it off so well. So I ran away. But after a while the prodigal returned. And by that time my brother Noah had developed a fine singing voice. I tried. I couldn't sing as *good* as he did. But I could sing awfully loud. And did. Noah left home about this time, and I got a job as an oil wiper on the trains. That didn't last long. For a circus came to town one day and that changed the whole plan of my life. I joined up with them, caring for the elephants.

"Elephants in a circus are notoriously hard to keep in line. Formerly, one man had to accompany each beast, prodding him when he headed out towards the audience, until one day I just had dumb luck enough to hit upon a scheme to keep them together and so get rid of a lot of attendants.

"I taught them to walk around the ring holding each other's tail in their trunk. So each elephant became his brother's keeper. It worked swell, and circuses have adopted the idea ever since.

"I love elephants. They're so darned loyal and affectionate. If they didn't take up so much room I'd love one for a pet. But can you imagine an elephant and ME in the same house?"

● HE LAUGHED and stuffed a chocolate into his mouth. Suddenly remembering his hospitality he passed the box to me.

"Sorry! I was thinking about elephants." He chewed on a caramel. "I love sweets, don't you? I ought to have been nick-named BRUIN instead of Jumbo, because sweets to me are just like honey to a bear."

"Bruin" did seem a suitable cognomen. For at the moment he looked like a mammoth Teddy Bear and I could imagine little Carol Ann coiling her arms about his neck and nestling close.

He's such a shaggy, kind person, with nothing small about him. Off the screen he is exactly as he is on. Except when he is playing "meanies." Then he is acting. For he hasn't a "mean bone" in him.

A better comparison than the bear might be to say that life has made him like steel, hard, powerful, effective. Yet like the same steel, he bends easily when he is brought into contact with the flame of sorrow and suffering.

Whatever he does, he does in a big way. Even his hobbies are carried out on a mammoth scale. He has several hundred fishing rods, a huge kennel of dogs, myriad canaries (which he raises) and he has just purchased his fourth airplane.

HOLLYWOOD

IN HOLLYWOOD WITH PEGGY WOOD

Noted Stage and Screen Actress and Author

EVER SO OFTEN the movie columns of the press run a story to the effect that motion picture directors are rushing madly about for new faces and new talent. Then, just as the roads into California become jammed with ambitious hopefuls ready to prove themselves incipient Garbos and Gables, warnings are issued in the press again to the effect that Hollywood is paved with broken hearts, that the industry is overcrowded and to stay where you are. These stories appear at such regular intervals that one suspects they are kept on ice. Yet both are true, which makes it all very complicated.

At the moment, however, the quest for new faces is on and soon the fans will have to accustom themselves to new names and new faces. For instance, it is not going to take the American public long to remember the name of Blanche Yurka, especially after they see her in the forthcoming *Tale of Two Cities*. Miss Yurka has long been known to the stage world, running a gamut in her career from Ibsen, the Greek tragedies and Shakespeare to a screamingly funny comedy last year in New York where she stood on her head and sang an operatic aria!

• •

You will see her in her picture début as *Madame LaFarge*, the vindictive woman who knits while the heads of aristocrats fall under the guillotine in *Tale of Two Cities*. Tall and blonde, she disguises her coloring in a black wig and slumps her lithe body into a dumpy peasant costume. The day that she was to make her greatest scene before the French Revolutionists, word went around the M-G-M lot that something extraordinary was going on, and the sidelines became crowded with people.

Clifton Webb was there, Ronald Colman looked on, as did Mamoulian, and even Irving Thalberg. From the time Conway called "Camera" to the end of the long scene not a sound was heard but the magnificent voice of Miss Yurka lashing herself into a fine frenzy. At the finish there was a pause of deep silence and then—with one great crash the entire 2,500 extras and the others watching burst into tumultuous applause, while Director Conway leapt up on the platform and in his enthusiasm kissed Miss Yurka very soundly.

To every actress who has come from the stage and is worth her salt, that thrilling moment of audible approval from an audience has come at least once in her career.



Back Home and Folks Back Home, a book by Eugene Wood, father of your columnist, brought smiles to Miss Wood and Editor Ted Magee of HOLLYWOOD Magazine when they met at a recent filmland party

The other day at luncheon with Kitty Carlisle I reminded her of her great success on the opening night of *Champagne Sec* in New York, and recalled how the audience acclaimed her glorious voice and equally glorious legs, for she was dressed as a boy in tights.

• •

By the way, Miss Carlisle served the most attractive fruit-beginning of a luncheon I have ever seen, that day. A huge pineapple on a silver tray seemed to spill great chunks of every known kind of fruit, only the leaves of the pineapple were gray green spun sugar, and on the point of each leaf was a fixed bright red cherry. It looked as though that particular pineapple had been given an earl's coronet!

• •

Hollywood's restaurants are going in for the continental influence in names. There is a Three Kings, a Queen's Club, and surely by this week there will be a Prince's in the natural course of events! Of course, the Trocadero is named for the famous one in Paris and its brother in London. Alice Faye was looking very luscious there the other night in black satin with silver fox trimming.

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29x5.25-19	2.60	1.15
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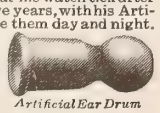
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I Wonder What's Become of Sally?

(Continued from page twenty-eight)

Sally's starring heart went with him. Probably it was intended to be another of Hollywood's many *Trilby-Svengali* combinations but it seems that the directorial genius of Neilan was effected also for surely his subsequent pictures were not up to par and he finally turned to writing.

Sally's second picture under her contract was *Don't And Don't* it was in more ways than one. It was never released and Sally was no longer a star but she was a featured player along with Joan Crawford and Constance Bennett. As "Mary in *Sally, Irene and Mary,* she became established, at her studio, as the kind hearted little poor girl who couldn't wear clothes.

● For Four Years, Sally remained that colorless little girl on the screen. She was glad when her contract ended. If she were a free lance player she could pick and choose.

Talking pictures came along and the smart picture people were turning to personal appearances for stage experience. Sally signed with *Fanchon and Marco* for a tour. Sally had never been away from home. She was lonely and miserable in spite of the fact that she was packing them into the theatres. In Seattle, Washington, she could stand the loneliness no longer and asked her favorite sister, Molly O'Day, to join her.

Molly had met with much success in pictures also, playing opposite Richard Barthelmess *Patent Leather Kid* and *Little Shepherd of Kingdom Come.* Molly replaced her and Sally returned to Hollywood.

Once more she played in college pictures, and back stage stories, only this time they were talking pictures. Sally hated them—in her heart she knew she was grown up and could do better work if it were offered to her. Her voice, she felt didn't suit the childish rôles she was playing—it was a throbby, dramatic voice.

In between all these disappointments was vaudeville and stock, until Sally needed a rest. She took that rest in Europe, making it a combination of pleasure and profit. She studied the theatre and pictures in all Europeon countries. And as she puts it, "returned to Hollywood with a sophisticated droop instead of an eager twinkle in my eye."

● Columbia Recognized that "droop" and signed her to play opposite Victor Jory in *Too Tough to Kill,* a story of the building of Boulder Dam.

"My part," Sally explains, "is that of a clever newspaper woman—it's really grownup—and I like it."

So that's what's become of Sally—she's back on the screen that was her early love—she's back with her family and ever so happy to be there.

And what, you ask, has become of Arthur Loew?

When Sally definitely re-established herself in pictures, Arthur said "Goodbye" and went back east to marry a girl, whom people say is very much like Sally O'Neil. —Harmony Haynes.

How to Make A Hit with Betty Grable

(Continued from page twenty-nine)

walked right spang into a frank mother-daughter discussion about what could be done about Betty in the morning. The conclusion was finally reached that everything would be hunky-dory if someone could only think up an invention to eliminate mornings. And from that, we went on to discuss Betty's other likes and dislikes, her ambitions, and the things she will have to do.

"The sort of person I'd like to be," Betty confessed candidly, "is the sort who is always perfectly poised, who isn't afraid of people, and who knows how to ask for things.

"Another thing that simply petrifies me is meeting strangers. I have a terrible time at parties until I begin to feel acquainted. And when I'm asked to sing or dance impromptu, I go simply panicky! The other night at a nightclub, when they were introducing picture people in the house and asking them to do their stuff, I ran away and hid because I was afraid they were going to call on me. I had to come out, after awhile.

"I was scared for a moment, but after I got out on the floor, I tap-danced for about fifteen minutes . . . and had fun doing it! That fear seems silly, doesn't it, when you think that I've sung with Ted Fiorito's Band, and danced in personal appearance tours with Wheeler and Woolsey, and played in pictures since I was twelve. It's the very suddenness of doing impromptu things that bothers me."

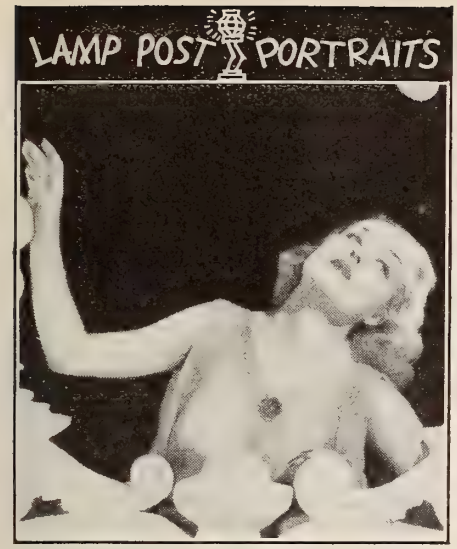
"Do you remember your first experience with autograph hunters?" Mrs. Grable reminisced.

● "Do I!" Betty's face was rueful. "That was about the most embarrassing moment of my life. I'd been broadcasting, and there were quite a few picture people on the program. As we were leaving, I noticed a big crowd waiting at the door to get autographs, and suddenly I felt that I just couldn't face all those people. I knew there was a side door in the hall that led outdoors, and I thought I'd make a quiet getaway through that. I threw it open, dashed out, stumbled . . . and fell flat on my face! A man rushed up to me, picked me up, and steadied me until I'd gotten my breath back. And before I'd recovered enough from my embarrassment even to thank him, he extended a book at me and asked, politely, Miss Grable, will you autograph this?"

We hope that there's one particular person in Hollywood who reads this—it will make life much simpler for him. That's Jackie Coogan, Betty's boy friend. Jackie just blew out twenty-one candles on a birthday cake which Betty gave him, and there's romance that looks serious.

But, remember these do's and don'ts, Jackie, if you wish to avoid heart troubles!

—Marcella March



Carole Lombard

by VIRGINIA WOOD

SHE'S just as lovely . . . in the early morning . . . without any make-up . . . as she is on the screen . . . and rises very early . . . to play tennis . . . or go for a long ride . . . in her small car . . . which she drives herself . . . dislikes pink . . . but is very fond of blue . . . loves to design her own clothes . . . and houses . . . has helped decorate half a dozen for her friends . . . likes the radio . . . but usually forgets to turn it on . . . unless she knows Bing Crosby is singing . . . he's her favorite radio personality . . . likes champagne . . . has extremely small feet for her height . . . wears a size four shoe . . . and loves to wear sandals . . . her favorite flowers are white lilies . . . and gardenias . . . in great white vases and bowls . . . likes delicate scents in perfumes . . . which she wears behind her ears.

Her favorite actor is Ronald Colman . . . and Garbo her favorite actress . . . has always wanted to be a success in pictures . . . and takes her work very seriously . . . has an excellent story mind . . . and will often work with a writer on scenes for her current picture . . . has a very fine brain . . . and a great sense of values . . . and fairness . . . is very sympathetic . . . and thoughtful . . . and always sends that telegram . . . or bouquet of flowers . . . instead of just thinking about it . . . like most of us . . . her favorite author is Donn Byrne . . . and she enjoyed Marie Antoinette better than any character in history . . . because she was an interesting character study . . . was once carried around on Douglas Fairbanks' shoulder . . . when a child . . . and was terribly proud and thrilled . . . is very sensitive to her surroundings . . . which immediately take on an air of gaiety . . . when she appears.

Has the reputation of being a "regular" person . . . with every electrician . . . and property boy . . . on the lot . . . likes to put on her own make-up . . . and can make up her own lips in record time . . . with her little finger . . . has very decided likes and dislikes . . . and feels people should get the very utmost out of life . . . and live every minute of it . . . loathes stupidity in people . . . and loves to have clever or witty companions around her.

Goin' Ga-Ga Over Goo-Goo

(Continued from page thirty)

beginning of the end," Joe muttered as he reached into the corner where the axe habitually stood. For some strange reason it wasn't there. He summoned Jeeves, the valet.

"Where," demanded Joe, "is the axe?"

Maybe Jeeves was just kidding, but anyway, he had a classic answer.

"We loaned it to the Fox studios. They've been cutting off a lot of heads out there, too, sir," he said.

That's how the 20th Century-Fox merger saved Goo-goo's neck. But Joe wasn't through, yet.

Grabbing his once favorite duck by its breeches, he announced that Goo-goo would face the firing squad. Here we might pause to accuse Jeeves, the poker-faced Jeeves, of complicity with one condemned duck, for nowhere to be found was the big duck gun, nor the mighty horse pistol.

This was probably a good thing, for a broadside without a barn, so to speak, might hit anything.

"We'll dispense with this silly business," he said and stalked into the kitchen.

"Open the oven door," Joe ordered his chef.

● THE STOVE CREAKED open, and in went Goo-goo. Joe slammed the door precipitately and dusted off his hands.

"I guess that ends it," he said optimistically. Everyone nodded gravely. After all, if he chose to kill the goose that laid the golden egg, who should argue the matter?

The answer came from the stove. It was Goo-goo, making whatever noise ducks make when they encounter a mild imitation of Hades.

Joe Penner is at heart a kindly fellow. He just shrugged his shoulders when Goo-goo announced his first alarmed protest. He pretended not to hear when Goo-goo scratched plaintively on the door. But at last, when his former pet let out a healthy screech, Joe weakened and opened the oven.

Goo-goo seemed to be perspiring a bit from the poor ventilation. Joe scratched his head.

"I wonder if the oven's too hot?" he said. He boosted himself tentatively from the floor and tried to climb in with Goo-goo. Suddenly he changed his mind.

"Oh, no, you don't," he said, wagging a finger at the cook. "You don't get me in there so you can roast me, too. I'm too smart for that."

So was Goo-goo. He leaped out hastily to the floor.

Joe Penner, the tough guy, has a soft spot in his heart. He took one look at Goo-goo and swung into action.

"Poor devil, it's a little warm in there, isn't it?" Joe asked. He picked Goo-goo up by the scruff of the neck, gave him an endearing pat on the back, and tossed him into the pond to cool off.

Goo-goo—and dinner—promptly disappeared from sight. Joe ordered the chef to open up a can of beans for everybody.

"This will make a good story," someone suggested.

"Too good to be *true*," Joe replied cheerfully. "And besides, it's just too ducky for words."

That proves Joe is going ga-ga over Goo-goo! —MARIAN RHEA

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Don't blame wives and mothers who get cross and irritable, worn out and exhausted trying to do everyday housework, look after children and manage the home when they don't feel right. Often a woman neglects her health, ruins her nerves and becomes impatient with everyone and everybody—and doesn't realize it. Science, however, now claims that it is GLANDS STARVING FOR IODINE that is the real cause of these rundown, nervous, irritable conditions—glands which control assimilation and metabolism and which, when they fail to work prevent normal everyday food from building rich, red, nourishing blood, calm, strong nerves and the strength and energy women usually so badly need.

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The Stars Tell on the Stars

(Continued from page thirty-six)

Virgo mate usually is better adapted to them than any other. It may be very difficult in days to come for Joan to understand why Franchot does certain things. Why he likes to wander about, for instance. If she'll only remember this is due more to his forever seeking the poetic and even the mystic than to a change of heart . . .

● With That Aries influence, Joan is given to intense self-sacrifice. Everything she does is intense. She has enough courage and will power to supply an army—but she has to do things in her own way, without interference from others, or they get confused.

As a rule Aries people are unhappy in their domestic life. Chiefly because they rarely meet anyone of the opposite sex who can really fathom them. Yet hidden beneath all that armor of theirs is an innate sweetness longing to be discovered. *A Leo with his power of loving so deeply could discover it. So could a Sagittarius with his prophetic vision.* Franchot is neither. But he *does* have an *amazing* intuition. And I rather imagine that's all that will be necessary . . .

For three years Margaret Sullavan has been the puzzle of Hollywood—when, frankly, she is no puzzle. Not if you read her sign carefully. She's a *Taurus* girl with her birthday coming May 16. Terribly determined, these people. Practical and earthy. *Act,* don't dream, is their motto. It's seldom they see the star first—because they're out-and-out realists—but when they do, they are quite capable of hitching the earth to it. Your true Taurian is the most ingenuous of people yet she wants you to think her worldly wise. . . . She is governed by her heart, but affection has always a greater hold than passion.

Neither the men nor women of this period should marry early. Their first marriage is usually a mistake because they are too easily misled by young emotions. It's simple to figure out then why Margaret's union with Henry Fonda failed. They were not only very young but Henry is also a Taurian and born on exactly the same day!

A *Scorpio* man would know instinctively how to manage a Taurus girl, when to give in to her and when not to . . . Margaret's present husband, William Wyler, comes under the Cancer sign—which is why you're apt to hear that the Wylers are "on again, off again, on again." Today is bliss, tomorrow turbulence. For the Cancer natives are the most sensitive on earth and the tumultuous Taurian does little to soothe them.

● Ginger Rogers belongs to the *Cancer* House. July 16 is her date of birth. Here you have someone with deep family interests—yet always restless. Someone spurred on by a strange longing for travel and adventure—yet willing to keep the home fires burning at any cost. Extraordinary and unexpected changes are continually coming into the lives of the natives of this sign. They're born romanticists and if not understood, they quickly give up and get depressed. I find myself invariably telling these Cancerites never to marry very young. I mean under twenty-three or four.

There is reason in plenty for this. Their nature seems to change at different stages of life and the partner who appeared ideal to them at eighteen becomes a hindrance at twenty-five. They make the most lasting friendships with people born between October 23 and November 22. But for husbands or wives they should look to *Capricorn.* When they do, it's a marriage literally "made in heaven" for the Houses of Cancer and Capricorn are central affinites. Lew Ayres, Ginger's husband, is a Capricorn. . . .

● Unless Great outside pressure is brought to bear, these two should be remarkably happy. With Ginger's gift of diplomacy and Lew's gift of reasoning things out there ought to be few stumbling blocks in their path.

It's a good thing the Capricornians *are* logical because they have such strong mental force and such a hatred for restraint. Occasionally they have unique ideals of duty and love and social position so that the rest of the world calls them "odd." But their natures are wonderfully devotional and you'll see them continually espousing the cause of the "under-dog." Almost without exception they worship intellectual, clever people and are deep students themselves. Lew keeps his emotions and ambitions well guarded for his sign denotes him to be prudent. One man who won't tell all!

Dick Powell, to the contrary, has the urge to be too out-spoken. But then he's a *Scorpio* with his birth date November 4. No sign is more talented. None more spirited. But the people born in it are natural extremists who over-work, over-exert, over-play. The thing that drives their friends close to a nervous breakdown is their ability to get into difficult situations. They have many friends, a wide range of popularity. It's their magnetic power which can sway anyone. Generous to a fault. Always making plans to right the world. That's the Scorpion. Often they're too busy to marry—other signs take note! But when they do, it should be with a person born between April 19 and May 20.

● Mary Brian, whose name has been frequently linked with Dick's, was born February 17. That makes her sponsored by the *House of Aquarius.* It's a strange thing about the people of this House. They can fit in anywhere with any other sign—except the more materialistic, like Taurus and Capricorn. In *Leo,* of course, they're most likely to discover their true affinity. Sympathy to the Aquarians is all important; aggression the one sin. Success has a way of seeking them out, rarely do they have to labor for it. But, on the other hand, these natures are very lonely. They "see through" people too easily to be really happy. Usually high-strung, they like to be where crowds of people congregate—yet they have the feeling of being alone in life. It takes some sudden call of circumstances to have the Aquarian "make the most of herself." With her innate dignity and gentleness, she's too liable to linger in the background.

Since Mary has been in Europe, Dick has escorted Joan Blondell places. Now Joan, with her birthday August 30, is directly under the *Virgo* sign . . . and Virgo, when it comes to life partners, seldom blends with Scorpio any better than it does with Sagittarius.

That is readily explained. You see, a Virgo seeks facts and fundamentals. She has both feet on the ground. She lives distinctly in the present—never in the future nor in memories of the past. Is it any wonder they succeed, these practical, active people? You never find them depending on luck to get along but on tact and their keen observation. In affairs of the heart the Virgos are inclined to be polite, maybe a trifle formal. But the women of this sign have it in them to be the most devoted on earth if they find the right mate—which is ordinarily among the *Pisces* men. You can see where a Scorpio who goes from one extreme to the other without much calculating, would wear them down. To say nothing of a Sagittarian who is a living example of perpetual motion.

Just last summer Claudette Colbert, also a Virgo, quietly divorced her *Sagittarius* husband, Norman Foster. They "fling their fancies skyward"—the people of this period. No one craves freedom more than they do. And the men marry on impulse as a rule. An indefatigable optimism governs them. They never stop striving, never rest on laurels, never despair. The Sagittarian must have affection and is dependent on it. Better look to *Gemini* for that . . .

● And What of *Libra*, the just, with its good sportsmanship and nobility? Carole Lombard, born October 6, can claim this House. And a good one it is, for the members have a way of crystalizing a fanciful thought into exquisite poetry and art. They weigh and balance a question from every side. Even so, they have a good many ups and downs in life. They're constant in the marriage relationship; yet they're seldom happy in it. They appear to weigh matters too much. The Libra sometimes forgets you can't put love under a microscope . . . *Aries* would understand this and make them remember! All the signs seek Libra in friendship, especially Leo. And there you have the answer to why Carole and William Powell are good friends today. Bill, born July 29, is a *Leo*.

Already he's found out a very important thing for any Leo-ite. Unless he's busy, completely absorbed in some work, the days have not much meaning. He's fond of order, almost painfully methodical at times. And the odd part of it is, the Leo-ite takes his love affairs as seriously and methodically as he does other undertakings. Sometimes his very overdetermination defeats him. But what a brilliant conversationalist! Wit . . . merriment . . . a swift, clear viewpoint . . . cold, impartial judgment. . . .There you have the Leo. They can stand any sort of person as long as they have individuality and purpose. But for their central affinity, let them select someone born between January 20 to February 19.

● Jean Harlow missed out by only a few days. She was born March 3 which makes her a Pisces. So I'm inclined to believe her when she says that she and Bill Powell are merely friends and will be nothing more. . . .

Charlie Butterworth Sobs In His Beer

(Continued from page thirty-five)

a lot of pain and woe. In the morning, waking up, I'd think, 'I have to have lunch with an interviewer.' I'll have to wear a nice suit. I'll have to be on time. When we get to the restaurant I'll have to order. I'll have to eat the food I ordered and ten to one, it won't be what I really wanted, and ten to one, I won't know what to say to the interviewer, and then the thing will just go on and on, 'Butterworth is a nit-wit.' I can't face it, I tell you."

He was staring into his second beer desperately.

"Maybe you're just shy."

● "Well, I Guess I am. I just can't bear crowds. When I see a little knot of people, interestedly talking and laughing, my idea is to slip past silently and not be drawn in."

"You must try to get over it. You must be more insouciant."

"That's easy to say," he muttered morosely. "But I might as well try it again. I have tried it, a few times. It never works. Nothing does. But I'll try it once more. For your sake."

We silently drank our second beer.

We sighed, and wiped our mouths.

"You know, I *am* a little like that character I play on the screen so much," he murmured. "I mean, a little frustrated. And always getting overcome by forces of nature. Like our cook. While I'm feebly contemplating my breakfast, and maybe I've got a little hangover, and maybe I am thinking, 'I wonder if a teeny weeny little bite of egg would be as awful as I think it would,' . . . my wife and the cook start planning dinner. The cook is magnificent; she can cook anything, but she hates to cook. She lives on cornflakes and milk herself. Food bores her.

"Well, my wife says, 'What about cauliflower?' The cook says, 'Anyway you want it, I can fix it.' Then my wife trills, 'Charlie, you're going to have cauliflower, with cheese on it, tonight!' and I tell you, it nearly kills me. It just nearly kills me. Then I have to get dressed you know, and pick out a tie to wear . . . Oh, the whole day is just a terrific problem."

"I never get any rest. No mental peace. I'm always having to decide something. You know . . . tea or coffee, or blue or green necktie, or where to go, or what to say to people, or something . . .

● "Exciting? No. Just hard. You really want to know why I followed you over here? Well, they want me to have an interview at the studio. Tell some woman what I think about life, you now." He gave me a short desperate glance. "I had to get away. So I walked out. But then I didn't know where to go, and I followed you."

I coughed discreetly.

"I am, by profession, a lady interviewer," I said.

He looked at me like one betrayed.

I went on. "I was supposed to interview a man named Butterworth."

He flung out his hands in hopeless acceptance.

"Forces of nature," he told himself, with sad certainty. "Well . . . Shall we have another beer?"

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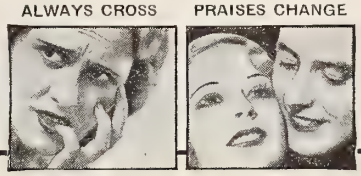
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Cowboys Ride Again

(Continued from page thirty-four)



Hoot Gibson's airplane accident almost ended his career but now he's back to please millions of theatre-goers

was not a Western. It was an *open air picture*. Dix will make a good many open air features in the future."

● Buck Jones, on the other hand has just been signed up by Universal for many *outdoor pictures*. Report has it that he will get five thousand dollars a week on this new contract which is, Buck admits, "a whole lot of jack." If this figure is correct he is getting more than most of the sex-appeal boys at the big studios, and he doesn't envy them except for one thing. Buck has a secret ambition, "And someday," he says solemnly, "someday, I'll realize it and *see one of my pictures in a first run house*." Now that he isn't going to make Westerns any more, only outdoor pictures, his wish may come true.

Ken Maynard's new series, distributed through Columbia, are called *action pictures*. "I'm not monkeying any with the tried and true formula for my stories," Ken says, "what's the use of experimenting when I know what people want? As long as they pay me more than most of the dress suit heroes are getting, I'm content to wear chaps and a flannel shirt. An old cowhand said to me the other day 'Ken, these movie actors most gen'erly seem to outlive their money! Well, I'm saving mine. But I get a laugh sometimes the way Hollywood regards cowboy stars. We're the step-children of the industry—the outlaws of the movies! Dramatic players sort of look down their profiles at us and the interviewers don't speak, but the public must like us. There aren't any Santa Clauses signing salary checks around here."

While Ken can earn considerably more yearly than the President of the United States by hard ridin', straight shootin' and plain talkin', he will continue to play in West—beg pardon—in action pictures. Did we say that Tom Mix had just finished making a serial? Our mistake! Tom has been working on a "continued" picture. Other names for this form of art in which scenery, horses and the more rugged emotions are mingled are "ozone operas" and "sky stuff." What a director who fancied he had made a reputation in society comedies calls them when the Front Office hands him a script named *The Bronco-Buster of Lonely Valley* we will not record here.

It seems an undisputed fact that Westerns have earned a bigger profit on their investment than any other type of movie ever made. They have been the life savers in many of the major studios without mention in their publicity blurbs. It is said that Tom Keene's pictures were the biggest money makers on a lot that boasted such prestige stars as Harding and Hepburn, that Dick Arlen's modest programmers made more profit for Paramount in proportion to the investment than Dietrich's. And yet curiously enough the big studios do not like to bother with this type of film and actors, actresses and directors resent being asked to work on them.

"Players are ashamed to act in Westerns nowadays," Buck Jones sighs, "I insist on having real actors in my casts, but, boy—is it hard to sign 'em! You'd think riding a horse was a crime the way they shy away from confessing it! They prefer admitting they got pies thrown at them in a Mack Sennett comedy. And young actors feel insulted when they're cast as Western heroes—fight like steers to get out of such degradation, stroll through 'em with their noses in the air and apologize to their friends afterward. Maybe that's why they don't catch on with the public. You've got to believe in what you're doing to succeed."

Still you can't blame the ladies, Buck. No woman, except Texas Guinan ever rode to fame astride a bronc. "They kep' the same story," Tex used to reminisce of her cowgirl picture days, "but they changed the horse now and then." Silken sophisticated Carole Lombard did not learn allure from her training in roping cattle thieves for a Buck Jones picture, and it was not as a little prairie flower that Joan Bennett discovered how to emote although she was saved from a fate worse than death many a time in her early days.

Western pictures have made the fame and fortune of a long list of men stars. Bronco Billy Anderson chased redskins across the screen before big salaries were dreamed of, but Two Gun Bill Hart and J. Warren Kerrigan earned enough to retire to luxurious ranch houses near Hollywood where they breed fine riding horses and entertain like the caballeros of old. Tom Mix has probably made more money from movie fame than any other film personality and at nearly sixty his name is still worth fifteen hundred a day! Thanks to the public gained in Westerns Jack Holt has been a screen star for twenty years—an all-time record. Buck Jones is still going strong after seventeen years, Hoot Gibson has fifteen years to his credit, Ken Maynard, thirteen, Tim McCoy and George O'Brien, nine.

Gene Autry is the newest of the outdoor stars, but in being the newest he is the first to introduce musicals into the western field.

Signed to a personal contract by Nat Levine, production chief of Republic studios, Autry is now making the third of a series of eight features.

Whatever the reason Westerns are booming these days in Hollywood, the shootin', ridin', ropin' boys are back. Welcome stranger! Shake Pard! Whooopeee!

HOLLYWOOD

Shirley Scores a Bull's-eye

(Continued from page thirty-nine)

Stokes' Drug Store—over one of the buildings of a studio street scene.

Ping! Ping! Ping! Cheers from the gallery and a howl of glee from Bill.

"Wow! I hit the lettah 'o' right in th' nose!"

Suddenly, arithmetic wasn't so interesting to Shirley. She deserted her take-aways and joined him. "I bet I can do that, too," she remarked.

● Bill Relinquished the sling-shot and she aimed carefully, drew back the elastic with practised hand.

Ping! The gallery cheered again, but more from loyalty than appreciation of marksmanship. Because the shot missed the 'o' in Stokes and hit a plate glass window. No, the window didn't break, but at this point Mrs. Temple interfered anyway

"Shirley," she instructed, "don't you shoot that thing again!"

Ping!

Now there were those present who would swear that the second shot really got under way before this admonition, but Mrs. Temple thought differently.

"Shirley," she said, firmly. "bring the sling-shot to me!"

Shirley eyed her mother, saw she meant it . . . thought quickly. Then—

"I'll tell you, Mommy," she said, ingratiatingly, "you're a long way away and I'm kinda tired. I'll just give it to Bill. . . ." She suited the action to the word.

Mrs. Temple smiled somewhat wryly and turned back to the magazine she had been reading. "Little minx," she said. "She knows Bill will give it back to her pretty soon while I should probably keep it all day."

In the second shot of the morning, Shirley won a special bit of praise from Director Butler which with lightning perspicacity she turned to her own advantage in the matter of recovering the sling-shot. It was like this:

Shirley, dressed up in a green plaid alpaca creation with peplum, tight bodice, velvet hat tied with ribbons underneath her round little chin, appears at the ticket window of a little southern railway station in company with Bill Robinson. They want a ticket to Washington because they have very important business there. It is a matter of life and death in fact. They haven't very much money and the situation is tense. Will they have enough to buy their tickets?

"What's the fare to Washington for a colored gent'man and a little girl?" Bill asks the agent.

"Six dollars and twenty-cents for you and—" the agent looks at Shirley and considers—"I think the little girl is a bit tall for half-fare. . . ."

● Immediately, However, Shirley remedies that impression. Eliminating several inches from her height by scrootching down so that her little green skirt sweeps the platform, she pipes up:

"Oh, no! I was standing on my toes, then. THIS is my real size!"

The ticket man laughs and promises to give them the ticket for half fare. Shirley and Bill move on. And this is where Shirley did the thing that won extra praise from Mr. Butler. As she walked away, without being told she kept on scrootching down, thus preserving the effect of smallness.

Butler was delighted. "That's wonderful, honey," he said. "You're a real actress. I am very pleased."

Quick as a flash Shirley, the opportunist, made him a proposition. "Then maybe you'd fix it so I could get my sling-shot back?"

Amid the laughter of all assembled, including Mrs. Temple, Director Butler "fixed it."

● It Was Lunch time, then, but the afternoon found the company, or most of it, back at work—this time in a rose arbor. The setting was beautiful. It was supposed to be after the war and John Boles (who plays Captain Cary, Shirley's father) handsome in Confederate uniform, was having a friendly mint julep with his former enemy in the picture, Union Army Colonel Morrison (Jack Holt).

The scene was supposed to open with the two men in brief and pleasant conversation, after which Shirley was to "ping" Jack again with her sling-shot—this time as a friendly little joke—and then to run to him and her father (John) for a lovely finale. Well, the cameramen ultimately got the shot, but not until some two hours had been lost, together with everybody's patience. You see, the "best-laid schemes" of cameramen and director "gang aft a-gley . . ." For instance:

● The Two Officers are sitting there quietly and the cameras are ready to roll when Jack Holt, with an accidental move of his elbow knocks over his mint julep. Time out.

Everything is ready again, when high overhead sounds the drone of an airplane.

"Hold everything!" yells Butler in disgust. "That noise won't do. Airplanes in 1865! My eye!"

More inaction until the plane—probably going two-hundred miles an hour but, to that impatient group, apparently standing still—disappears into the blue.

● *The Littlest Rebel* was five weeks in the making and countless interesting things occurred during that time—things out of as well as in the script. But just that one day on the set was enough to tell me I am going to like that picture. Everyone will, I am positive.

As you have no doubt gathered, it is a Civil War story and it is packed full of drama, excitement, humor and pathos. Shirley, more adorable than ever, stars as Virgie Cary, militant little Confederate who is as usual the center of things, aided by Uncle Billy, the lovable Bill Robinson. Yes, they dance together just as they did in *The Little Colonel*. Besides Shirley, Bill, John Boles and Jack Holt, others in the cast are Karen Morley, Willie Best, known also by the picturesque cognomen of Sleep and Eat, Big Boy Williams and Frank McGlynn, all playing important rôles. Karen is Shirley's lovely, tragic mother in the picture and McGlynn is Abraham Lincoln whom Shirley visits to plead for the lives of her beloved Daddy and Colonel Morrison. They are about to be shot—Captain Cary is a spy and Colonel Morrison for leniency toward him—but does Shirley win the president over? Well, what do you think?



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Star Gazing IN HOLLYWOOD

by JACK SMALLEY, Managing Editor

● HERE Y'ARE, FOLKS—climb aboard for a tour of the studios! Only a couple more seats to fill and we're off! See the stars in their native habitat; get your gossip first hand!

● WE ARE NOW entering Warner Brothers'-First National, and that hammering isn't from picture critics, folks—it's from NINE NEW sound stages! Count 'em. And here's the set for *Captain Blood,* biggest production on the lot, costing almost as much as *Midsummer Night's Dream* to produce.

These two huge galleons are for the battle scenes between Captain Blood and the English. They are ready to shoot. Errol Flynn stands on the quarter deck. Cannons are loaded. Ready, action!



"The ship is sinking, Captain Blood!" Guy Kibbee and Errol Flynn during filming of tense battle scenes

And is that ACTION! Fireballs drop from above; spars crash—look, there's a sailor falling from the rigging! Guy Kibbee staggers through the smoke. Pirate Kibbee has a message:

"Captain, the ship is sinking. What shall we do?"

"Do? Swap her for one that's not sinking! Out with the grappling hooks! Make ready to board the English!"

Folks, you're gazing on the nation's new heart-throb—Errol Flynn. His first picture, and it's a million dollar production!

● THIS STOP is worth the trip alone, ladies and gents—here we are at RKO for a glimpse of *Follow the Fleet,* starring Ginger Rogers and Fred Astaire. This set represents a movie magnate's idea of a public dance hall in a seaport. Sure, it's a bit swank and modernistic, but those red and white trimmings will photograph swell. Those twelve couples dancing are not regular actors—Director Mark Sandrich found 'em searching dance halls for two months. It's a contest, see? Ginger and Fred enter it. And who wins? Hah! You should ask that!

Before we leave, get a load of that little singer—Harriet Hilliard is the name, and you'd better get her autograph. She's a comer! Okay, let's go.

● GAZE UPON the big spectacle scene in Eddie Cantor's new picture, *Shoot the Chutes,* folks. Those five hundred extras dressed in their Sunday best are night club patrons. The huge floor of polished bakelite is three inches thick. See the army of moppers? They have to wipe the floor after every "take." Twenty-five girls are coming out to do a dance, and say, is this an eyeful! They had tough breaks on this picture. Sam Hardy died, and everybody was broken-hearted over that tragedy. Had to reshoot all his scenes, of course. Stunt man broke a leg jumping from a roller coaster. Come onto this set for a minute; they're shooting with Cantor here. Watch Eddie—he's supposed to be a bright little handy man at college. That's his shop. Inside he's got everything the campus lad needs—machine for breaking in new pipes, another for breaking in new shoes. That sign offers "new or second hand themes," and Eddie, for two bucks, will guarantee to get you a passing grade in your exam.

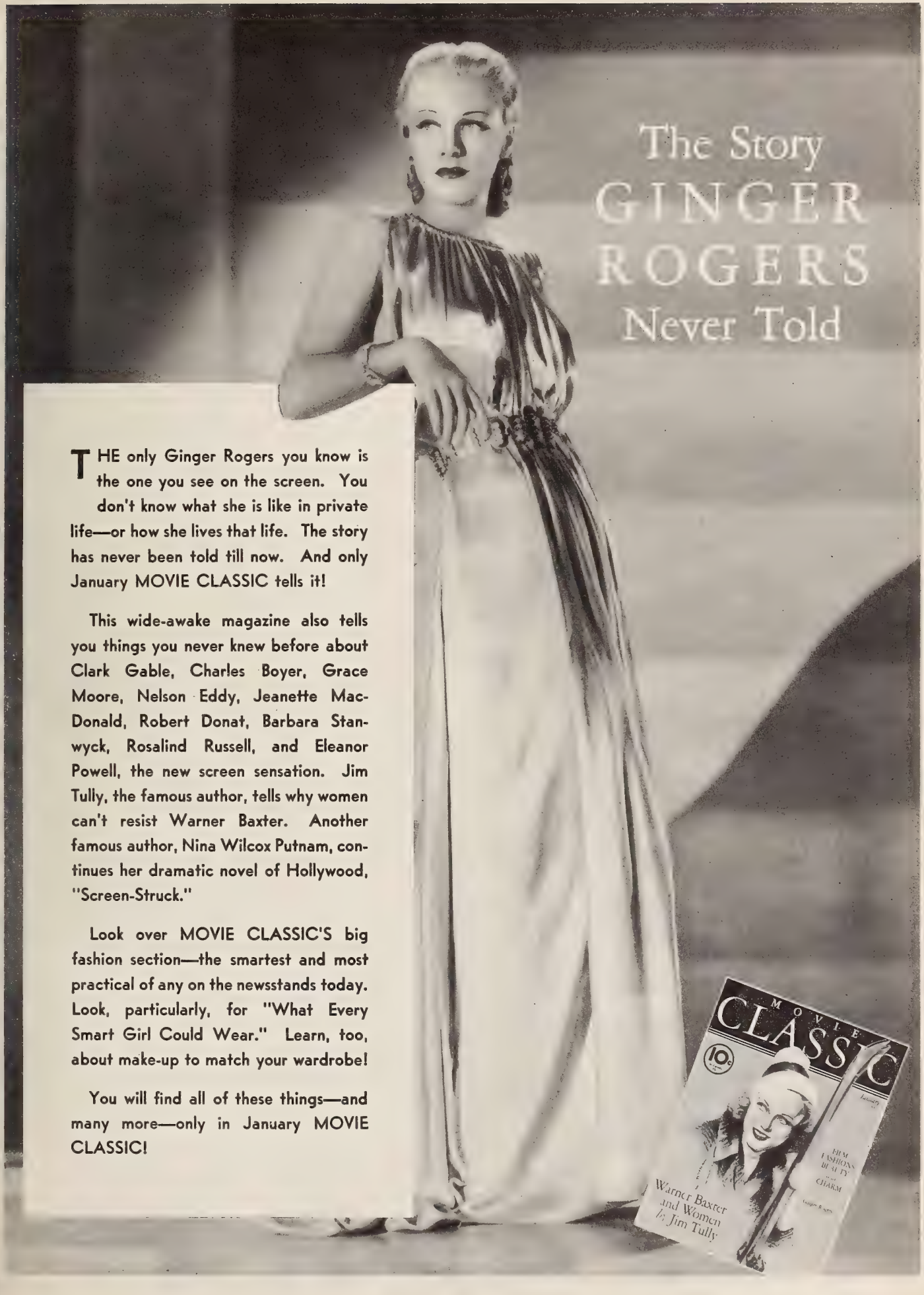
● MAKE WAY for the Star Gazers, gateman. We're coming to see what Metro-Goldwyn-Mayer is shooting today. The biggest picture is—*The Great Ziegfeld,* eh? Swell! Stage 16, folks. And there's Bill Powell, playing Ziggy himself. This is to show the place where he got his start, friends. The World's Fair in Chicago. That's Nat Pendleton up there, in the curly yellow wig and tights. What a build! Nat plays Sandow, the Strong Man. See those wires? That's how he lifts the weights. Director Leonard is going to town with this production. Luise Rainer is Anna Held, Ziggy's big love. Wait till they start making the *Follies* scenes—will that be something! Wish we could run up on location to see Nelson Eddy and Jeanette MacDonald making *Rose Marie*—it's going to be better than *Naughty Marietta!* But Lake Tahoe is too far for this trip, ladies and gents.

● ON TO Westwood Hills, and here we are at 20th Century-Fox. Things are humming out here. Everybody says Darryl Zanuck, the boss, is the greatest showman yet produced, and he's in his early thirties. Want to see Shirley Temple? Sorry, she's at Palm Springs on a vacation; just finished *The Littlest Rebel.* I saw her in her Civil War dress—ruffled pantaloons and hoop skirts, and she is so doggone lovely you could eat her! Come on, let's watch Victor McLaglen and Freddie Bartholomew making *Professional Soldier.* Say, little Freddie and big Vic sure have hit it off together first rate. Vic gave him a .22 rifle and Freddie is crazy about it.



Here's a tap dancer that will catch your eye! It's Sunny O'Dea, doing her stuff on a $10,000 floor as a routine in Eddie Cantor's *Shoot the Chutes*

Sorry we haven't time for any more stops just now—but there'll be another jaunt next month. Just ask for HOLLYWOOD Magazine!


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CONSTANCE BENNETT
A Natural Color Study

How SHIRLEY TEMPLE Learned to Act







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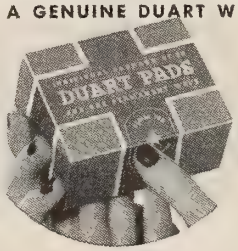
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The News Reel of the Stars

Hollywood

Edited in Hollywood

FEBRUARY, 1936 Vol. 25 No. 2

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

Let's End It All (Wheeler and Woolsey)....6
by Scoop Conlon
How Hollywood Invested in Bob Taylor....23
by Anita Kilore
How Shirley Temple Learned Acting....26
by Katharine Hartley
Confessions of a Head Waiter....28
by Howard King
William Powell's Sure Cure for Colds....29
by Harry Lang
My Daughter Ida, by Mrs. Lupino....34
as told to Harmony Haynes

STARS OWN STORIES

How To Fall Out of Love....33
by Wendy Barrie and Mark Dowling
The Merle Oberon You Don't Know....37
by David Niven

HOLLYWOOD SPOTLIGHTS

Mundin Can Take It, But He Doesn't Like It....31
by Hal Hall
Marian Marsh's Star Moves Back to the Heights....32
by Pauline Swanson

HOLLYWOOD CHARM SCHOOL

Where Women Find Beauty....13
by Jerry Lane
Fashions for the Freshman Co-ed (Pat Ellis)....36
by Marian Rhea
New Hollywood Coiffures....44
by Ann Vernon
Otto Kruger's Stag Menu....48
by Dorothy Dwan

NEWS OF THE STARS

Hollywood News Reel....8
Previewing the New Productions....18
Topper's Film Review....20
Hollywood Eye Witness....22
In the Projection Room....35
Star Gazing in Hollywood....74

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Today in Hollywood



Betty Grable, center, and Jackie Coogan, her fiance, show a group of friends the important diamond ring which sealed their betrothal

THOUSANDS OF FRIENDS and fans have been pleading with Joe Penner to return to the radio program which made him internationally famous, but Joe is turning a deaf ear.

Just now he is wintering at Palm Springs in a modest little home, and there's nobody happier anywhere than Joe and his pretty wife. He plans on doing two comic rôles a year in films—and nothing more. Why? Because, unusual as it may seem, Joe does not want to be a star of any kind!

Fate made him the nation's number one radio star without regard to his own wishes, and that one year of top rating pretty nearly drove him crazy. Getting up fresh gags for each week's program became a nightmare. And when you are Number One radio star, there's nowhere to go but DOWN!

Joe is one of those fellows who prefers to step down from the throne gracefully, and live a longer life without worry. That's why he is playing around at Palm Springs and having a grand time. You'll soon be seeing *College Rhythm*, his second film, with very little reference to the famous Goo-Goo. And Joe does a beautiful comedy rôle!

● ●

IT TOOK BING CROSBY to explain why Jack Oakie's hand was bandaged up so securely. Right when Oakie was getting some nice sympathy from a little blonde number over at Paramount, Bing spoke up and explained that Jack bandaged his hooker so he wouldn't be tempted to reach for the luncheon check!

HERE'S THE SHIRLEY TEMPLE DIARY WINNER!

To 11-year-old Margaret E. Ufford of Wayside Farm, Vermillion, S. D., goes Shirley Temple's personal diary of her trip to Hawaii. By a unanimous vote the contest judges have adjudged the letter written by Miss Ufford to be the best and most interesting of the countless notes written to the little star. The selection was difficult, for letters poured in from every part of the United States, Canada, Cuba, and other countries. To entrants who failed to win the diary, watch the mails, perhaps your letter was selected as an honorable mention, with a beautiful photograph of Shirley as the prize. They will be mailed to honorable mention winners soon!



Hollywood Presents "Let's End It All"

a minute movie starring Bert Wheeler and Robert Woolsey

Hello, folks, this is Scoop Conlon, your old Hollywood Guide, speaking. Just step out on the set with me at the Radio-RKO studio. Bert Wheeler is going to help Robert Woolsey commit suicide today, and boy, will that be fun! But it's just a gag for their picture, The Rainmakers.

See that little fellow over there, the fellow with the sad and sympathetic face. That's Wheeler. And, the skinny guy hiding back of that big cigar is Woolsey.

"Come over here, boys, and meet the folks." Swell! You don't mind if we stand here and watch you? That's fine. Hold everything, folks, here they go.

This set is a storm cellar in Bert Wheeler's house. Roscoe the Rainmaker, that's Robert Woolsey, is hiding in the storm cellar, since a cyclone has just blown the house away. See how dejected the boys look as the scene is starting. Camera! Ready! Action!

Woolsey: (nodding toward the roof of the storm cellar) Too bad about your house.

Wheeler: Oh, it don't matter. The roof leaked anyway.

Woolsey: Nice little place you've got down here.

Wheeler: (chewing on straw) Yeah. It'll do till it blows over.

Woolsey: (rising hastily) Blows over??!!! Is this liable to go, too?!!!

Wheeler: Oh, no. We're safe here. Besides this storm won't last much longer. It's going to start raining in a few minutes.

Woolsey: (suspiciously) Yeah? What gave you that idea?

Wheeler: Didn't you hear? Roscoe the rainmaker is over at the fair grounds with his machine right now.

Woolsey: If he is, I'm leading a double life. I'm Roscoe . . . and this is my machine. (He stands and reveals a box-like contraption lettered ROSCOE THE RAINMAKER.)

Wheeler: (surprised) You're Mister Roscoe? Well, why didn't you make it rain?

Woolsey: (seats himself on a machine dejectedly. He manages to get right under a wooden bucket suspended from the roof.) They didn't give me a chance. I had my machine all set up ready to go, and long comes this dust storm. They blamed it on me and ran me out of town.

Wheeler: (sympathetically) Gee, I'm sorry. What are you going to do now?

Woolsey: (discouraged) I don't know. Here I am a great genius . . . and nobody knows it but me. (with inspiration) I know what I'll do I'll get even with them.

Wheeler: How?

Woolsey: I'll commit suicide.

Wheeler: Yeah. That'd fix 'em all right.

Woolsey: Got any rope?

Wheeler: (rising and going over to a work bench littered with odds and ends) How big a piece do you want?

Woolsey: (feeling his throat) Oh . . . to fit a size thirteen and a half neck.

(Wheeler returns with a coil of heavy rope. Woolsey takes it and regards it distastefully.)

Woolsey: (trying to hedge) Mighty dirty old piece of rope. It'd get my collar all messed up. (handing it back) Besides you wouldn't want me hanging around here. (pondering) I'll have to think of some other way. (he's got it) Have you got any poison?

Wheeler: Yeah. (he rises and goes after it. Woolsey looks after him with an injured air.)

Woolsey: (as Wheeler hands him the poison) What kind is it?

Wheeler: Rat poison.

Woolsey: (handing it back) No good, son. If I can't die like a man . . . I'm not going to die like a rat. . . . Have you got a gun?

Wheeler: Yep.

Woolsey: (looking at him angrily) I was afraid of that.

(Wheeler takes a huge horse pistol from the drawer and hands it to him. Woolsey holds it up to his head with the barrel pointed away from him.)

Wheeler: (noticing it) You're holding that the wrong way.

[*Continued on page* 51]

"ANYTHING GOES"

It's the top! It's a Crosby honey!
It's the top! It's a Ruggles funny!
It's the grandest show the screen could ever boast!
It had Broadway cheering — Its tunes we're hearing from coast to coast! —
It's the top! It's got Merman singing!
It's the top! What applause it's bringing!
It's a perfect smash, a hit, a crash — don't stop —
You'll be shoutin' when you see it —
IT'S THE TOP.

They're the Tops . . . Bing Crosby and Ethel Merman, star of the Broadway stage hit "Anything Goes," sing the famous Cole Porter tunes, "You're the Tops," "I Get a Kick Out of You," and a bunch of other new ones.





Clever People, These Chinese . . . they know this laddy is America's Public Enemy No. 13 (Charlie Ruggles, to you!) ...ace laugh-getter in "Anything Goes".



Only a Sample . . . of the kind of chorines Dance Director Leroy Prinz has collected and trained for the chorus in "Anything Goes".



This Is Not a Cigarette Ad . . . but a shot of Bing Crosby and Charlie Ruggles, thinking over their misdeeds in the ship's jail.

A PARAMOUNT PICTURE...DIRECTED BY LEWIS MILESTONE

(Advertisement)

"Yesterday.. DULL, HEAVY, LIFELESS Today- ALIVE"



"My system cleared of accumulated poisons the easy way"

Why put up with jolting, harsh, "all-at-once" cathartics that may upset and shock your whole system! Take your laxative the 3-minute way—the modern, pleasant, *easy* way to clear your system of accumulated poisons. Just chew FEEN-A-MINT for three minutes before going to bed. It's those three minutes of chewing that make the difference between FEEN-A-MINT and other laxatives. You have no cramping pains—no nausea—no unpleasant after-effects. Its utterly tasteless medicinal content goes to work *gradually*. You wake up fresh as the dawn. In fact FEEN-A-MINT—the three-minute way—is the ideal family laxative—and it costs only 15* cents and 25* cents for a big family-size box.

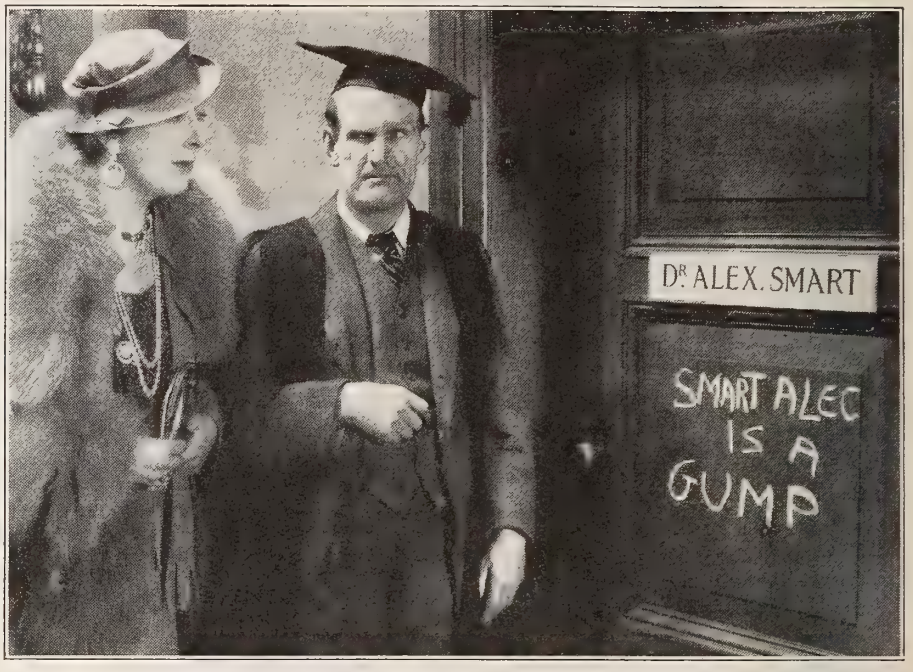
*Slightly higher in Canada



better because you chew it

Hollywood's News Reel

Unreeled by The Insiders



Here's a scene from GB's *Boys Will Be Boys*, and the title explains the situation rather neatly, much to the discomfiture of Will Hay, playing the role of Professor Smart. Norma Varden is cast as Lady Dorking. It's a story about English schoolboy life, and full of laughs!

Nerves Get Blame

DESPITE THE FACT that the radio chatterers would have you believe it was the proverbial "other woman" who wrecked the marital bliss of Clark and Ria Gable, the star's colleagues are not wasting any time trying to establish the identity of the vamp. Instead, they are chalking up the domestic unpleasantness as just another of those caused by "sound-stage nerves," a malady from which all satellites suffer when rôles are many and vacations are few.

• •

All's Well Again

NOW THAT EVERYTHING is once more hotsy-totsy between Dick Powell and his bosses, the Warner Brothers, the studio crowd made much ado over Dick's recent birthday anniversary, showering him with parties and presents.

The gift Dick really appreciates most, however, is the plump salary raise—argument over which led to his "walkout," and final granting of which restored him to the Warner fold.

The most unusual token, though, was that sent him by Hugh Herbert and Jack Oakie, who selected an xylophone, the only musical instrument Dick has never been able to master.

No Half-Way Measures

WHEN THE Al Jolsons (Ruby Keeler), both of them reared just around the corner from Broadway, decided to become California farmers, they made up their minds to go the full route.

Al purchased fifteen acres planted in walnuts and oranges near Encino, and then proceeded to build a $40,000 home on the place. Ruby, unbeknown to her mate, slipped out and acquired an adjoining five acres dotted with citrus fruits.

Then they sat down, and wrote checks to pay for memberships in the Sunkist Orange Growers' Association and the Walnut Growers' Association of California. Their oranges will be packed for the Eastern market in paper wrappers bearing their photographs as well as the Sunkist trade mark, while their walnut crop will go to town in five-pound sacks bearing their autographs.

Both Al and Ruby are mighty proud of their new avocations.

• •

The Fans Don't Forget

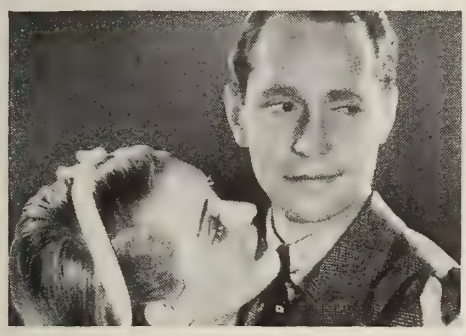
HELEN FERGUSON, a famous star of an earlier film era, hasn't appeared on the screen for more than ten years, yet when the press of the nation carried a

[*Continued on page* 10]

No *Wonder* Franchot Tone *calls* BETTE DAVIS

"DANGEROUS"

LOOK WHAT SHE SAYS, IN HER LATEST PICTURE, ABOUT LIFE, LOVE, MEN!



"I'm not lady enough to lie! Loving me is like shaking hands with the devil—the worst kind of luck. But you'll find I'm the woman you'll always come back to!"



"I've never had any pity for men like you. You with your fat little soul and smug face! Why I've lived more in a day than you'll ever dare live."



"It's going to be your life or mine! If you're killed, I'll be free . . . If I'm killed, it won't matter any longer... and if we both die—good riddance."



YESSIR, "Dangerous" is the label Franchot tags on the screen's famous blonde temptress. And that's the title Warner Bros. have selected for their first picture together!

If you thought Bette gave men a piece of her mind in "Of Human Bondage", "Bordertown", and "Front Page Woman", wait 'til you hear her cut loose as "the woman men always come back to", in "*Dangerous*".

The way she talks about them—particularly about Mr. Tone—is going to be the talk of movie-fan gatherings. Maybe you'll say she's right when you see what men did to her life. But you'll *certainly* agree that this story of a woman whose love was a jinx to men, is the surprise package of the New Year.

Besides Bette and Franchot, Margaret Lindsay, Alison Skipworth, John Eldredge, and Dick Foran are smartly spotted in a big cast directed by Alfred E. Green. There's no use telling you you *must* see "Dangerous" Because you may not be able to get through the crowds to the box-office when the news of this daring drama gets around town!

(Advertisement)

BRIGHT

EYE DEAS

by Jane Heath



Is THERE some one for whose benefit you'd like to look especially lovely, evenings, in your lamplit living-room? Then this simple experiment may give you a brand-new idea on how to do it:

Just arrange your lamplight—make up your face as usual (omitting all eye make-up to start with). Then take your KURLASH and curl the lashes of one eye. Touch them with LASHTINT. And shade the same eyelid with a little SHADETTE. Now—inspect your face closely in a hand mirror, as the light falls across it. One side will seem softer, clearer, more subtly colored. Because the eye you have beautified looks larger, brighter, with longer, darker lashes. That's eye beauty! You'll never neglect it—or KURLASH—the little gadget that curls lashes without heat, cosmetics, or practice. ($1 at good stores.)



LASHTINT, the liquid mascara, may be applied while the lashes are being curled. Touch the little glass rod to them as they are held in the rubber bows of KURLASH. LASHTINT will darken the tips delicately and it doesn't crack, stiffen, wash or weep off—in black, brown, or blue, $1.

Another clever trick is to rub KURLENE on the lashes before you curl them, so they'll be silken and full of dancing rainbows. KURLENE is a scientific formula for eyelash luxuriance. 50c and $1.



• *Have you tried* TWISSORS—*the new tweezers with scissor handles—marvelously efficient*—25c.

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-2.*

Kurlash

The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

Hollywood's News Reel

(Continued from page eight)

story not long ago that Helen had been taken to a hospital for a serious operation, telegrams, letters and flowers began pouring in from all corners of the land.

The fact that her army of followers still remembered her did a lot to pull the former actress through the crisis, her physicians said.

• •

Lee Quiets Down

LEE TRACY, whose hi-dee-doos during his stellar reign in Hollywood earned for him the handle of the cinema's bad boy, is back in town after a whirl at Broadway, and his colleagues are marveling over the change that has taken place in him. He has a featured spot with Edward Arnold in *Sutter's Gold.*

His day's toil before the camera finished, Lee has been hieing himself off to his apartment, and actually remaining there until dawn of the following day.

"How about a night club this evening?" suggested one of his former buddies in the late spots.

Lee lifted his right hand, oath-fashion.

"Not me, brother, that stuff's out for all times!" he replied.

• •

Bing Wants the Best

SHOULD BING CROSBY fail to realize his ambition to own the fastest horse in American turf history, it won't be because he hasn't tried.

Albert Johnson, who rode two Kentucky Derby winners during the years he was under silks, and who has since trained some of this country's finest runners, is now the head-man of Bing's stables, and under orders from his crooning boss to buy up every likely young prospect. The star's string now numbers 15.

Both Johnson and Crosby are convinced the latter has a future Derby victor in Khayyam, a 2-year-old purchased at Saratoga last Fall. The Crosby Stables are much in prominence at the Santa Anita track, near Hollywood. Bing attends the races almost every day.

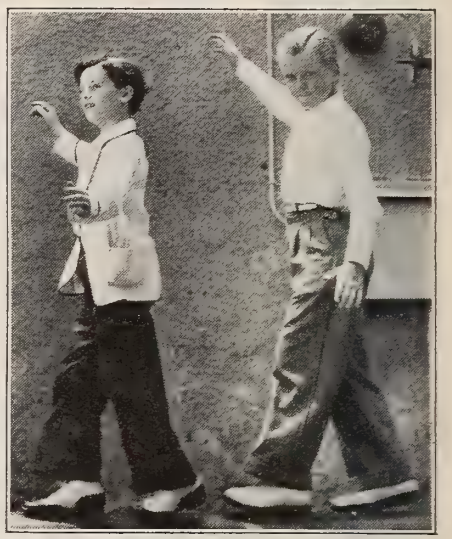
• •

Salute General Joan!

IN HOLLYWOOD, WHERE nine out of every ten stars and producers are Kentucky Colonels, Joan Crawford now stands out like the proverbial one-armed paperhanger. The blue grass state's governor has just commissioned her as a full general on his staff, which is the height of something or other.

During the month that has elapsed since their return from their honeymoon, Joan and Franchot have given their colleagues the "go by," turning down dozens of party bids in favor of the quietude of their Brentwood estate.

Only thrice within 30 days have the couple appeared in public, once when they lunched together at the Ambassador, and twice when they donned best bib and tucker for very formal functions.



Kids will be kids, and these two are real fellows! Freddie Bartholomew and Jackie Cooper try walking the straight and narrow

• •

It's a Matter of Taste

DURING THE YEARS that have elapsed since John Boles joined the film colony, he has eluded the real estate salesmen, and lived in rented abodes, figuring that, at best, his screen career was merely a temporary something. Now, though, the singing star is beginning to feel that he is "set," so he has purchased some acreage in the hills between Pickfair and the Chaplin estate, and has awarded contracts for the erection of a fourteen-room manse.

Meanwhile, Warner Baxter is weary of his ten acres, his twenty-four rooms and his ten servants out in Brentwood, and he has placed his two-year-old castle on the market, with $225,000 as his asking price. When he sells it, he plans to move into an eight-room apartment. [*Continued on page* 50]

Her Greatest Role . . as tender as "Little Women" . . as irrepressibly gay as "Little Minister" . . as glamorous as "Morning Glory" . . as dramatic as "Christopher Strong"

HEPBURN



You will thrill to every unforgettable moment of this different, charming love story of a woman who almost waited too long . . . before she dared admit that she was a woman!

•

An RKO-Radio Picture directed by GEORGE CUKOR, who gave you "Little Women" and "David Copperfield"

in "SYLVIA SCARLETT"

with CARY GRANT
BRIAN AHERNE
EDMUND GWENN

A Pandro S. Berman Production



SAMUEL GOLDWYN *Presents*

EDDIE CANTOR

IN

Strike Me Pink

with ETHEL MERMAN · PARKYAKARKUS · SALLY EILERS
and the GORGEOUS GOLDWYN GIRLS

Music and Lyrics by Harold Arlen and Lew Brown . . . Dance Ensembles by Robert Alton . . . Directed by Norman Taurog

. . . Adapted from Clarence Budington Kelland's Saturday Evening Post Serial, "Dreamland" . . . Released thru United Artists

WHERE WOMEN FIND BEAUTY



Neo-classic, they call the architecture of Max Factor's new palatial shop in Hollywood. Scores of stars attend the opening

by JERRY LANE



Norma Shearer, Claudette Colbert, Claudette Colbert and Mae West? No! The eyes are deceiving, from this photo taken at the Factor opening shows, left to right, Fritzi Keenan, Norma's stand-in; Paluma Noisom, stand-in for Claudette; Miss Colbert herself, and Virginia Rendell, as Mae West

THERE'S A NEW palace in Hollywood—an industrial palace housing a concern that started out as a service institution to the film industry and became one of the world's largest cosmetic manufacturers.

The grand opening of Max Factor's new building was attended by scores of film celebrities and was one of the most gala occasions in many a moon. Jean Harlow was there to dedicate the room for blondes. Claudette Colbert dedicated the brunette department. Binnie Barnes, Cesar Romero, Patricia Ellis, Richard Tucker, Paul Cavanagh, Ben Turpin, Paula Stone, Edward G. Robinson, Rochelle Hudson, Walter Abel—these and many other film notables gathered around Max Factor to mark the occasion.

From the moment one entered the portals of the neo-classic building, to the time he emerged from the futuristic dressing rooms there was something new and different to catch the eye. Research rooms galore, with white-coated attendants lending the place a hospital atmosphere, gave proof of the great care used in preparing Max Factor products.

● FLOOR AFTER FLOOR is devoted to huge modern machinery used in the production of Factor beauty preparations, but the make-up rooms are the real eye-catchers.

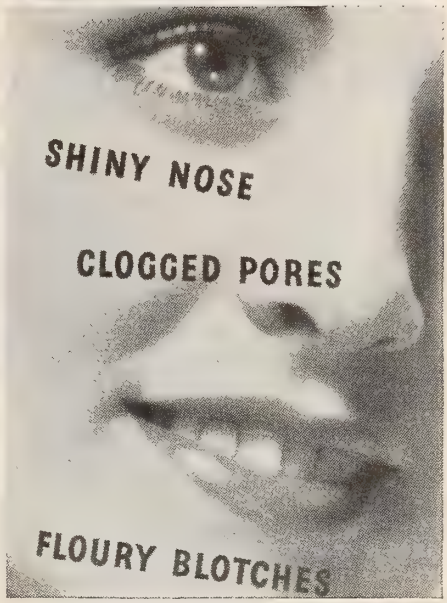
Instead of being brought face to face with cosmetic tables, wash basins, and the usual beauty shop equipment, the woman who desires a make-up consultation is ushered into a spacious, beautifully appointed, air conditioned room and seated in distinctive living room furniture.

Once the cosmetician has determined her make-up needs, the mere touch of a panel switch electrically opens an entire wall revealing a striking make-up table with all the necessary make-up applications as a built-in feature.

● REVOLUTIONARY MIRROR LIGHTING, perfected after experimenting with seventeen different types, is directed in a manner so that no shadows will be cast on the face. A twist of the switch creates either daylight or night lighting effects.

Perhaps you are wondering why all these elaborate make-up rooms are provided. Primarily, they represent the service rendered the film industry by Mr. Factor and his organization. Every day dozens of film notables consult the Factor make-up experts in these rooms concerning their problems.

WHAT HAPPENS WHEN FACE POWDER FORMS A *Paste on skin*



Combat all 3

with a moisture-proof powder!

BE sure your face powder is moisture-proof if you want to make your skin clear, transparent, lovely . . . and have it last that way for hours. Paste on skin is the ugly reason for many bad complexions. The result of face-powder mixing with the natural moisture of your skin.

Luxor is the moisture-proof face powder. It won't form a paste on your skin. Don't take our word. Put a spoonful of Luxor in a glass and pour water on it! Notice what happens. It does not mix with the water. It rises to the top soft, dry, smooth as velvet.

There's similar moisture on even the dryest skin. But Luxor won't mix with it, any more than with water in the glass.

More than 6,000,000 women use Luxor because it is moisture-proof. It comes in a range of smart new shades, scientifically blended in our vast laboratories to flatter brunettes, blondes, and in-betweens with gorgeous natural effect.

Insist on Luxor by name at any cosmetic counter, and get

FREE! 2 drams of $3 perfume

a sophisticated, smart French scent, La Richesse, selling regularly at $3 an ounce. An enchanting gift to win new friends for Luxor. Powder and perfume together for the price of Luxor Powder alone.

55c moisture-proof FACE POWDER Luxor

Coupon brings 4-piece make-up kit!

LUXOR, LTD., 1335 W. 31st St., Chicago, Ill.

Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada).

Check, POWDER: Rose Rachel ☐ Rachel ☐ Flesh ☐
ROUGE: Radiant ☐ Medium ☐ Sunglow ☐
Pastel ☐ Vivid ☐ Roseblush ☐

Name.....

Address..... 11-2

City.....

Stop that COLD in Its Tracks!

A cold is nothing to "monkey with." It can take hold quickly and develop seriously. Take no chances inviting serious complications.

Treat a cold for what it is—an *internal infection!* Take an internal treatment and one that is expressly for colds and nothing else!

Grove's Laxative Bromo Quinine is what you want for a cold! It is expressly a cold tablet. It is internal in effect. It does four important things.

Four Important Things

First of all, it opens the bowels. Second, it checks the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

All drug stores sell Grove's Laxative Bromo Quinine. Let it be your first thought in case of a cold. Ask for it firmly and accept no substitute. The few pennies' investment may save you a lot of grief.

"A Cold is an Internal Infection and Requires Internal Treatment"



FAN MAIL

Edited by Harmony Haynes
Novelist and Film Player



Here's little Jane Withers, leading lady of the month! Jane's fan mail comes from grown-ups and children alike



This month's leading man is also the leading he-man of the screen! Buck Jones garners up a majority of the letters to actors

"Will The Studios buy scenarios and songs direct from unknown writers?"

That seems to be the leading question this month and the answer is "no." It seems a shame too, when unknowns can and do submit worth-while songs and scenarios. But, as usual, there is a very good reason back of such a seemingly unfair ruling.

Years ago, when pictures were new, stories were purchased direct from unknown writers—often, the transaction took place through the mail. That is the way Anita Loos sold her first story for pictures. Many other of our now well known scenarists got their start the same way.

Very little money was paid for stories in those days so there could not be much "graft" connected with it. As studios grew they paid more and more money until one story might bring the writer a fortune. Now there always have been, and I suppose always will be, certain unprincipled people in the world—people who will resort to all kinds of trickery to obtain money.

These certain people began viewing pictures on the screen and then claiming that sometime previously, they had submitted such a story to the studio. A lawsuit resulted and even if the studio won the suit, there was the cost of the trial.

After many such cases, the studios got together and decided never to buy from an unknown writer direct. Still, those same people could and did, declare that they had submitted stories and that the stories were stolen by the studios.

In order to get around such trickery, the studios will not even open a letter which they know contains a manuscript. It is returned to the sender, with the seal unbroken.

If they do open it, they turn it over to their legal department immediately. There it is read and notes made on it for future reference in case a lawsuit ever comes up and you may be sure that the studios will not buy anything that even so much as resembles the unknown's story.

The best way to submit a song or manuscript to a studio is through a responsible agent. And even the agents are mighty careful whom they represent.

● And Now on to pleasanter things.

Since we have had so many requests for information about fan clubs, and where to join them, we have decided to print the list, and their active presidents, as furnished us by the Fan Club Federation.

FRED ASTAIRE—Bonita Meyers, Apt. S1A, 85 Van Reypen St., Jersey City, New Jersey.

LEW AYRES—Helen Raether, 311 S. Mingo St., Albion, Mich.

JEANETTE MacDONALD—Glenna Riley, 149 S. 7th Street, New Castle, Ind.

JUNE CLYDE—Jean Betty Huber, 18 Glenbrook Road, Morris Plains, New Jersey.

MAE CLARKE—Marionne Oppenheim, 242 East 94th St., New York.

DONALD COOK—Dorothy Mae Hulse, 1781 Riverside Drive, New York.

JOAN CRAWFORD—Marian L. Dommer, 97-17, 81st Street, Ozone Park, Long Island.

BING CROSBY—May E. Zinn, 95 Walnut St., East Orange, New Jersey.

BETTE DAVIS—Jerrie Matatia, 1475 Grand Concourse, Bronx, N. Y.

IRENE DUNNE—Meta Waltman, 269 Meade Ave., Hanover, Pa.

MADGE EVANS—Elsie Moser, 2104 S. 64th St., Perkasie, Pa.

NEIL HAMILTON—John G. Whidding, 4254 Normal Ave., Los Angeles, Cal.

JEAN HARLOW—Mirnette Shermak, 328 East 9th St., New York, N. Y.

JOSEPHINE HUTCHISON—Marjory Craft, 4802 Washington Blvd., Indianapolis, Ind.

FRANCIS LEDERER—Beatrice Kramer, 4341 North Albany Ave., Chicago, Ill.

JOEL McCREA—Helen Moltz, Route 3, Sheboygan, Wis. [*Continued on page* 16]

YOU'LL NEVER BE THE SAME AGAIN!

"Something" will happen to you when you see this enduring picture — just as it did to the countless millions of people who read the strange love story from which it was filmed . . . For it fathoms that precious thing called "a woman's soul", holds it up as a blazing emblem to all humanity — for the admiration of men, for the inspiration of women!



IRENE DUNNE · ROBERT TAYLOR

IN

MAGNIFICENT OBSESSION

A JOHN M. STAHL PRODUCTION

Far greater than his famous "Back Street", than his memorable "Only Yesterday", or his immortal "Imitation of Life!" . . . With

CHARLES BUTTERWORTH · BETTY FURNESS

Arthur Treacher • Ralph Morgan • Henry Armetta • Sara Haden

From the phenomenal best-selling novel by Lloyd C. Douglas

A Universal Picture presented by Carl Laemmle



Fan Mail

(Continued from page fourteen)

UNA MERKEL—Ruth Cocklin, 3001 Hyperion Ave., Los Angeles, Cal.

JEAN MUIR—Natalie Bittles, 799 Penn St., Meadville, Pa.

MAUREEN O'SULLIVAN—Irene L. Brettman, 895 Park Ave., New York.

DICK POWELL—Chaw Mank, 226 East Mill St., Staunton, Ill.

MINNA GOMBELL—Chaw Mank, 226 East Mill St., Staunton, Ill.

GINGER ROGERS—Marion L. Hesse, 154 Elm St., Elizabeth, New Jersey.

BODIL ROSING—Millie Wist, 177 S. Citrus, Los Angeles, Cal.

NORMA SHEARER—Hans Faxdahl, 1947 Broadway, New York.

ONSLOW STEVENS—Jose Antonio Valazquez, Box 3711, Santureo, Porto Rico.

LYLE TALBOT—Lillian Kerzner, 70 Johnson Ave., Malverine, Long Island, N. Y.

FRANCHOT TONE—Phyllis Carlyle, 45 Smith St., Portland, Me.

EVALYN VENABLE — Margaret A. Connell, 811 Prospect Road, Des Moines, Iowa.

ALICE WHITE—Lucile Carlson, 206 East Main St., Detroit Lakes, Minn.

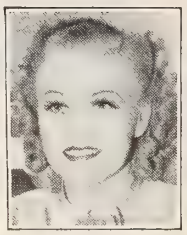
WARREN WILLIAM—Dorothy E. Backer, 272 Bleecker St., Gloversville, N. Y.

ROCHELLE HUDSON—Helen Tallbott, Box 266, Idaho Springs, Colo.

HENRY FONDA—Virginia Gilliland, 5321 Kimbark Ave., Chicago, Illinois.

The club for Henry Fonda is very new. Virginia Gilliland writes: "After seeing *Farmer Takes a Wife,* I decided that my new favorite was Henry Fonda. The next week I wrote to him and received the loveliest letter and the grandest photo (which I didn't even request), telling me that he would be extremely thrilled and complimented if I had a club for him."

● MARION L. HESSE, president of the Ginger Rogers' fan club, has just paid Hollywood a visit and went back to New Jersey very proud and happy because she not only saw Ginger but had luncheon with her at the studio, saw her make a picture and had dinner at her home with Lew Ayres and Lela Rogers, Ginger's delightful mother. She was also entertained by Jean Harlow, Johnny Downs, Bodil Rosing, Lina Basquette, Alice White, Jean Muir, Maureen O'Sullivan and others.



Ginger Rogers

We are indebted to Lucile Carlson of Detroit Lakes, Minnesota, president of the Alice White Club, for the following letter from Jeanette Mendro explaining her week in Hollywood.

"Arriving on Thursday afternoon, we were too tired to call on anyone.

"Friday afternoon, we called on Lou Barnette, Ruth Roland's secretary, and from her office we called Ruth and made an appointment for lunch at *Sardi's* on Saturday noon. From Lou's we went to the Hollywood Plaza to see my friend, Ivan Lebedeff, but he was out of town.

"Saturday, our luncheon with Ruth at *Sardi's!* Outside we met Harry Green and his 'mouth-piece.' During lunch, we only saw one star, Alan Dinehart. From there, Ruth took us to her home to meet Auntie and take snaps. After keeping Ruth overtime from an appointment and promising to stay until Wednesday evening to see her husband's (Ben Bard) play, we decided to call on Dolores Del Rio. It was our lucky day for she was standing right outside her gate. We delivered a note that we had from Rose Badali, nearly frightening Dolores to death by yelling at her. She asked us to come Tuesday afternoon to see her home.



Dolores Del Rio

"From there, we went to Johnny Down's home, and as he wasn't home, left a note. We tried to find Alice White's home but it's a good thing we didn't for she had moved. When we arrived home, the Downs had called and invited us for Sunday afternoon. The day came and we were a little stiff at first, even tho' they are chummy people, but after we got to singing and dancing everything was fine. We took a lot of snaps and then we sleuthed around and tried to find Thelma Todd's cafe. We left a note for Thelma and saw another show.

● "MONDAY, WE called on Ivan Lebedeff again and found him in. He invited us for cocktails at 6:30 at the *Russian Eagle,* and as we entered we saw Lyle Talbot. During the afternoon Ruth Roland had called and said that she had passes for us to go into Paramount Studios on Wednesday, and another friend arranged for us to go into RKO, to see Ginger Rogers. When we saw Ivan we talked over the possibility of taking snaps and arranged for them by going to his hotel Tuesday before going to see Dolores Del Rio. Also made a date for luncheon on Thursday.



Lyle Talbot

"Tuesday, Thelma Todd's secretary called and said that Thelma had a toothache but wanted to see us so it was suggested that she lunch with Ivan and us on Thursday. We took snaps of Ivan and then went to the Dolores' home where we saw the whole thing—met her mother, took more snaps, and feeling a little giddy, saw another show to calm down.

"The next day, we had lunch at the Paramount Studio Cafe, where we saw Adolphe Menjou, Donald Woods, Fred MacMurray, Lynne Overman, Harold Lloyd, Ralph Bellamy and others. Then we went over to RKO and saw Ginger making a scene of *In Person* with George Brent. In the evening, we saw Ben Bard's play and met Bobby Agnew. 'Member him?

"Thursday, we had lunch with Ivan and Thelma and had a lovely time. Then in the evening, we 'dolled' up and went to Ruth Roland's broadcast, and from there went to Thelma Todd's *Sidewalk Cafe* for dinner. Thelma was at our table all

[*Continued on page* 55]

QUICKLY CORRECT THESE 4 FIGURE FAULTS

Perfolastic not only CONFINES . . it REMOVES ugly bulges!



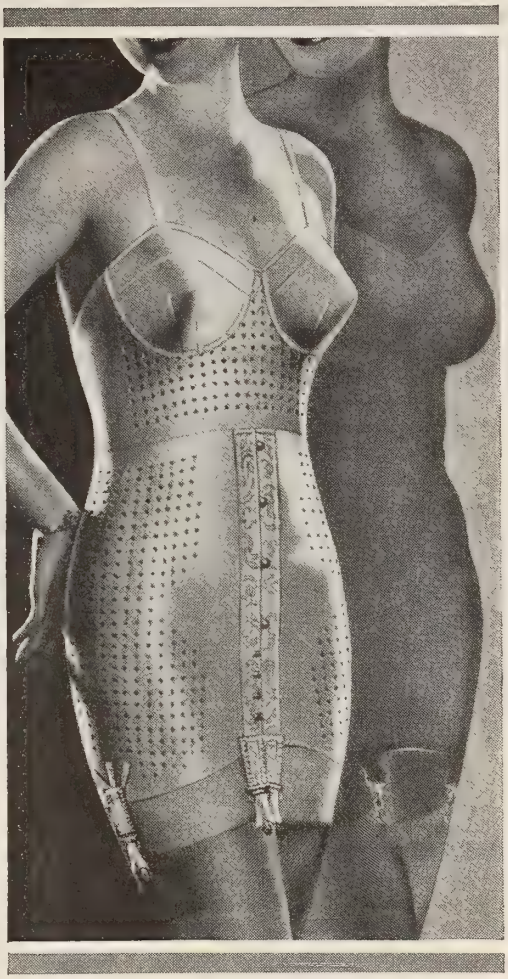
Reduce Too Fleshy Hips and Thighs

■ Nothing ruins the graceful lines of an expensive gown more than billowing hips . . . they are quickly brought back to beauty with the gentle massage-like action of the Perfolastic Girdle.



The Bulge "Derriere" Reduces Quickly

■ It is so easy to overcome the after effects of too healthy appetites . . . simply don a Perfolastic Girdle and watch the curves smooth out at the spots where Fashion says reduce.





Abdominal Fat is Most Common of All

■ Prominent "tummies" are almost universally due to relaxed muscles and resulting fat. Perfolastic will correct the appearance at once and then surely and safely reduce it, without dieting.



Diaphragm Rolls Quickly Disappear

■ Until the development of the new Perfolastic Brassiere the woman whose figure was marred by unsightly "rib-rolls" had to reduce by expensive massage. Now the massage-like action does it.

Reduce your waist and hips 3 inches in 10 days . . . or no cost!

Thousands of women today owe their slim, youthful figures to the sure, safe way of reduction—Perfolastic! Past results prove that we are justified in guaranteeing you a reduction of 3 inches in 10 days or there will be no cost. We do not want you to risk one penny—simply try it for 10 days at our expense. You will be thrilled . . as are *all* Perfolastic wearers.

APPEAR SMALLER AT ONCE!

■ Look at yourself before you put on your Perfolastic Girdle and Brassiere—and afterwards! The difference is amazing. Bulges are smoothed out and you appear inches smaller at once. You are so comfortable you cannot realize that every minute you wear these Perfolastic garments you are actually reducing . . and at *just the spots* where surplus fat has accumulated—*nowhere* else!

NO DIET . . . DRUGS . . . OR EXERCISES!

■ You do not have to risk your health or change your comfortable mode of living. No strenuous exercises to wear you out . . . no dangerous drugs to take . . . and no diet to reduce face and neck to wrinkled flabbiness. You do nothing whatever except watch the inches disappear!

■ No longer will surplus fat sap your energy and steal your pep and ambition! You will not only be gracefully slender, but you will feel more like doing things and going places!

MASSAGE-LIKE ACTION ACTUALLY REMOVES SUPERFLUOUS FAT!

And how is it done? Simply by the massage-like action of this wonderful "live" material. Every move you make puts your Perfolastic to work taking off unwanted inches. The perforations and soft, silky lining make these Perfolastic garments delightful to wear.

"REDUCED MY HIPS 9 INCHES" WRITES MISS HEALY!

■ "Massages like magic", says Miss Carroll; "From 43 to 34½ inches", writes enthusiastic Miss Brian; Mrs. Noble says she "lost almost 20 pounds with Perfolastic", etc., etc. Test Perfolastic yourself at our expense and prove it will do as much for *you!*

DON'T WAIT! SEND TODAY FOR 10-DAY **FREE** TRIAL OFFER AND SAMPLE OF PERFORATED RUBBER!

See for yourself the wonderful quality of the material! Read the astonishing experiences of prominent women who have reduced many inches in a few weeks! You risk nothing . . . we want you to make this test yourself at our expense. Mail the coupon *now!*



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Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated rubber and particulars of your

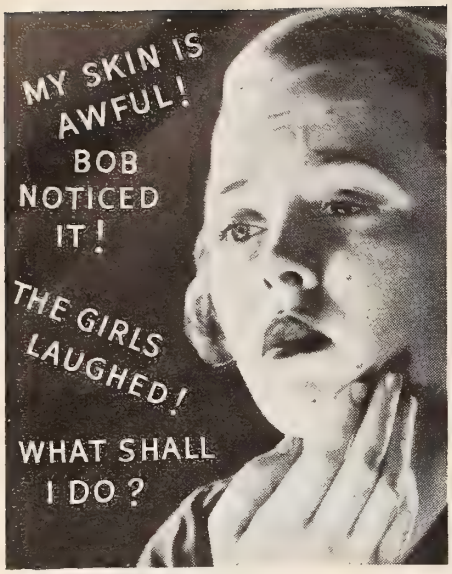
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Use Coupon or Send Name and Address on Penny Postcard



HER PIMPLY* SKIN SCARED MEN AWAY

until she learned about a famous "Wonder Cream"

FINE FEATURES—beautiful clothes—an appealing personality—*and still a poor complexion destroys a woman's charm.*

That's why thousands of women today are successfully turning to a famous medicated skin cream as an aid to healing and refining the skin. First prescribed by doctors for the relief of burns, eczema and similar skin troubles, now over 12,000,000 jars of Noxzema Medicated Skin Cream are used yearly.

How to use

If your skin is marred by Large Pores or Blackheads—by Pimples* or any other Skin Irritation from external causes, then by all means make this simple test and see if your skin doesn't show a big improvement in ten days.

Apply Noxzema at night after removing make-up. Wash off in the morning with warm water. Then apply cold water or ice. Follow this with a light application of Noxzema as a protective foundation for powder.

Do this for ten days, note the difference—feel how much softer, finer your skin is—how much clearer. Noxzema is astringent, helps reduce pores to exquisite fineness. Its gentle medication soothes most skin irritations and helps Nature heal these disfiguring skin flaws.

SPECIAL TRIAL OFFER—Get a jar of Noxzema at any drug or department store. If your dealer can't supply you, send 15¢ for a generous 25¢ jar to the Noxzema Chemical Company, Dept. 62, Baltimore, Md.



Wonderful for

CHAPPED HANDS

There is nothing like Noxzema for red, rough, badly irritated Chapped Hands. Noxzema is not a lotion or a perfumed cream—it's a *medicated cream* that brings quicker relief, that softens and whitens hands overnight. Test it yourself. Apply Noxzema *on one hand tonight.* Note the difference between the hands in the morning.

Noxzema

PREVIEWING THE NEW PICTURES



Leslie Howard and Bette Davis go for a stroll on the desert in the film, *Petrified Forest.* And where is the desert? Within four miles of downtown Hollywood!

ANYTHING GOES— (Paramount)—The spritely and tuneful musical comedy, *Anything Goes,* being filmed on the Paramount lot, has been suffering the vicissitudes of illnesses. With its singing co-stars, Bing Crosby and Ethel Merman, kept out of production with heavy colds and director Lewis Milestone entertaining flu germs, Ida Lupino says, "It appears I'm the only completely well member of the cast. And I am usually the one to get sick. That is the way I missed out on the rôle I wanted in *The Milky Way.*"

The day we visit the set of *Anything Goes* everyone seems hale and hearty. The trouble they are having has nothing to do with sickness absentees. They are searching for a megaphone. "It is to laugh," says director Milestone. "Before talking pictures, every director used megaphones. Now only a few years later when I want one for Jack Mulhall to use as a ship officer, there isn't a megaphone to be found in the whole studio."

The action of the picture takes place mainly on ship board as it did in the great stage hit from which it was adapted. Three of the original Cole Porter tunes have been retained, *You're the Tops, Anything Goes* and *I Get a Kick Out of You.* For *You're the Tops,* Porter has written new lyrics. There is additional music by Frederick Hollander and Leo Robin including a number with a grand title, *Shanghai de Ho.* For this, as for the others, dance director LeRoy Prinz has staged some fast chorus routines.

The plot of *Anything Goes* remains true to its original form. As you remember, it is mad farce in which anything did go. Bing Crosby plays the chap who stows away on an ocean liner to follow his girl, Ida Lupino, to Europe and prevent her marriage to the English Lord, Arthur Treacher. He is befriended by the night club singer, Ethel Merman, who loves him, and a mild-mannered gangster, Charlie Ruggles, self-styled Public Enemy No. 13. There is a case of mistaken identity and Bing is lionized by the passengers who believe he is America's most dangerous gang leader. It is a lot of fun.

Yet Ethel Merman declares in mock seriousness, "It hasn't been much fun for me. I spent three days singing on wires that suspended a prop moon in the night-club sequences. I was made to ride a bicycle although I never learned to ride one. I have fallen up-stairs and slid down banisters until I had 'wood burns.' And now they want me to fall off a deck."

To which Bing replies, "Cut it out, Ethel, or we'll send for a cop." And that's another story. Several years ago when she started her career, Ethel Merman lost her very first job because a policeman would not let her in to keep an appointment. Since which time she has little fondness for cops.

There is still another man with a complaint to register, Karl Struss, the photographer. "Did you see the night club set they built?" he asks. "Six thousand square feet of glass and mirrors everywhere. The only way I'll be able to photograph it is to put a pair of pants and dress coat on the camera and play it for one of the extras."

And so it goes. But out of troubles come great pictures. And *Anything Goes* has all the earmarks of one of Bing's greatest. [*Continued on page* 72]



MERLE OBERON, charming star of Samuel Goldwyn Productions, never takes chances with unattractive Cosmetic Skin! Here she tells you how to guard against this danger.

DOES Merle Oberon use cosmetics? Yes, like most other modern women, she does! "But," says this charming star, "I'm not afraid of Cosmetic Skin. I remove make-up *thoroughly* — the Hollywood way. I use Lux Toilet Soap!"

No girl wants to risk the dullness, enlarged pores, tiny blemishes, that mean Cosmetic Skin has developed. No *wise* girl will neglect Merle Oberon's advice!

Cosmetics Harmless if removed this way

Lux Toilet Soap's ACTIVE lather removes every trace of dust and dirt, stale rouge and powder so they won't *choke your pores*. Lux Toilet Soap keeps skin lovely—the way you want *yours* to be!

Why don't *you* use it—before you renew your make-up during the day, ALWAYS before you go to bed at night.



"Reduced 37 POUNDS with DILEX-REDUSOLS" writes Mrs. H. H. Langley



NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now YOU, too, can take off pounds of ugly fat this safe, easy, quick, way!

NO DIETING . . . NO SELF DENIAL . . . NO STRENUOUS EXERCISES!

You May Eat What You Wish and As Much As You Want!

Sounds too good to be true? Yet it *is* true. Dilex-Redusols increase your metabolism; that is, they turn food into energy instead of fat. You will be amazed at your increased vitality!

REDUCE 12 Pounds .. in five Weeks .... or no Cost

We make this guarantee because hundreds of tests have proven that consistent use of Dilex-Redusols will reduce your weight to *what it should be!* They will not reduce you below normal! The length of time required depends upon the number of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

At last you can reduce safely and quickly without denying yourself the good things of life. You do not need to diet or go through tiresome exercises—simply take these carefully prepared capsules and watch the pounds disappear! Dilex-Redusols are effective because they remove the cause of obesity.

Both Men and Women Report Amazing Reductions

Reduced 50 Pounds
"I want you to tell every woman about my reducing 50 pounds." Mrs. E. D.

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"I have lost 40 pounds in 13 weeks." Mrs. H. C. R.

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"I have changed my weight from 169 to 134 pounds." Mrs. H. I.

Reduced 36 Pounds
"Am losing around 15 pounds a month with Redusols." Miss L. H.

The DILEX-REDUSOL Way Is the Safe Way!

Do not accept any substitute for safe Dilex-Redusols . . . the **absolutely harmless** capsules that reduce your weight by increasing metabolism. Dilex-Redusols contain no thyroid extract or other harmful ingredients. They are absolutely safe when taken as directed.
Beware of any product that makes extravagant claims for more rapid reductions . . . responsible physicians will tell you that it is harmful for anyone to reduce more than 15 pounds a month.

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☐ Enclosed find $3.00, please forward postpaid one box of Dilex-Redusol Capsules.
☐ Send Dilex-Redusol Capsules, C.O.D. I will pay postman $3.00 (plus 23 cents postage.)
If I do not lose at least 12 lbs. after taking the first box of Dilex-Redusols as directed, you will refund my $3.

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TOPPER'S REVIEWS

If he waves his hat, it's grand! Otherwise—!

by TED MAGEE



Franchot Tone becomes enamored with Bette Davis—a scene from *Dangerous*, an outstanding Warner Brothers picture



Alan Baxter and Sylvia Sidney portray young love in *Mary Burns, Fugitive*, you'll like them both! It's an exciting melodrama

MR. HOBO — (Gaumont-British) — George Arliss as a hobo may seem a little beyond your normal comprehension, yet in this film he does a beautiful portrayal of a man without a worry—until fate takes the helm! Through the machinations of a crook, Frank Cellier, Arliss becomes a bank president and the worries begin. You will like this light-hearted story. Excellent photography adds to the appeal.

THE LITTLEST REBEL—(20th Century-Fox)—Laughing, dancing and even weeping her way through the Civil War, Shirley Temple makes use of the obvious breaks and is the shining star of her newest picture. The story reflects a child's view of the American cataclysm, with the whole plot revolving around her father's secret visits home. The film makes equal heroes of John Boles as the Confederate father and Jack Holt as the Union colonel in control of the captured territory. Alongside Shirley throughout the story is Bill Robinson as the trusted old darky. His acting rates as additional salvo. Karen Morley and Guinn Williams please.

DANGEROUS—(Warners)—is a fresh love pattern that sweeps through your heart like a warm summer breeze. Technically it is a quadrangle, but the intense human interest of the story lies in the crossed-up love affairs of Franchot Tone, Bette Davis, and Margaret Lindsay. Tone and Miss Davis, holding the prize rôles, turn in magnificent performances. Miss Lindsay gets the last drop out of her lesser part. The Bette Davis of this picture is reminiscent of her rôle in the film, *Of Human Bondage*. But in *Dangerous* much of the melancholy is gone, and the players take the audience to their hearts, lifting the undercurrent of sadness to a radiant, glistening climax.

THE BRIDE COMES HOME—(Paramount)—Here you have the simple situation of Fred MacMurray, a striving young journalist, and Robert Young, a rich young blade, in love with the lovely Claudette Colbert. But you also have some gorgeous laughs, some grand situations, and a spritely air that keeps this picture at a high level of entertainment throughout. Perhaps you'll call this a goofy kind of love, but it rings true and makes this a breezy sort of comedy romance. Claudette Colbert does her best work since *It Happened One Night*.

MARY BURNS, FUGITIVE — (Wanger-Paramount)—Sylvia Sidney plays a rôle tailored to her talents, that of the honest, love-blinded girl who goes to the penitentiary because her ideal man turns out to be a crook. Her man, Alan Baxter, gives a fine performance as a young gunman with a mania for blasting people. Baxter looks good for a major film career. Melvyn Douglas sets feminine hearts a-patter with his satisfying rôle of the faithful stand-by. The picture will be especially pleasing to feminine fans.

THE GREAT IMPERSONATION—(Universal)—To properly comprehend all that goes on in this amazing film, you must take a pencil and pad with you to the theater and chart down the machinations of a great munitions ring. Plots and counter-plots completely bamboozle the audience, and before you leave you will wonder if Edmund Lowe is, after all, Edmund Lowe, or whether you've been fooled all these years. Wera Engels and Valerie Hobson decorate the film with their loveliness. There's a fantastic horror mystery thrown in for good measure. If you can assimilate all these varying factors, you can call the impersonation quite satisfactory.

SPLENDOR—(United Artists)—offers Miriam Hopkins in a Park Avenue rôle liberally sprinkled with depression woes. Weakness in the story prevents this picture from being a smash hit; nevertheless it is notable for excellent performances by Miss Hopkins, Joel McCrea and an exceptional cast. Ruth Weston stands out in a small rôle as the rich girl who realizes her money does no one any good. David Niven and Paul Cavanagh are nice, sophisticated villains. Additional honors go to Helen Westley and Katherine Alexander.

SEVEN KEYS TO BALDPATE—(RKO)—Gene Raymond turns out a grand performance, taking full advantage of a series of ludicrous episodes occurring when seven visitors, all strangers, gather at the deserted Baldpate Inn on the proverbial "dark and stormy night."

As the wise-cracking novelist with a complete corner on poise and aplomb, Gene is master of the situation throughout a night packed with various brands of drama.

The attractive Margaret Callahan plays an engaging rôle.

AH, WILDERNESS—(M-G-M)—The family life of a small town group comes to the screen guilded with such personalities as Lionel Barrymore, Wallace Beery and Eric Linden. Beery's part is mostly in the use of his name with the cast. Lacking opportunities, he of course can't make use of them. You'll like Barrymore's rôle of the father trying to guide his wayward son, Linden, toward the straight and narrow. Cecilia Parker is satisfactory as the girl friend.

WHIPSAW — (M-G-M)—Myrna Loy, after a long absence from the screen, returns in *Whipsaw* to prove that she hasn't lost an iota of her amazing audience appeal. It's a G-men story with Spencer Tracy handling the federal dick rôle expertly. Myrna, as one of a gang of jewel thieves, is spotted by Tracy but comes to her right senses before the chase is over and abandons the fruitless life of a criminal. The birth of twins in a farm house where Tracy and Miss Loy seek refuge from a storm makes them both conscious that love has come into their lives. Don't expect another *Thin Man* in this film because the story isn't quite up to snuff. You can, however, attend the theatre with a full expectation of nice entertainment.

IF YOU COULD ONLY COOK!—(Columbia)—Again Columbia sets the pace with a fast moving comedy drama in the vein of its now historic *It Happened One Night* — only this delightful affair called *If You Could Only Cook* happened one week, when Herbert Marshall, a stuffed shirt turned suddenly rebellious against his society marriage and the tedium of business, falls in with Jean Arthur and they turn butler and cook. It's a mad adventure for Marshall, but it's serious business for poor Jean, who is on her uppers and the only jobs available call for married couples.

Now.. a Lovelier way to avoid Offending!



Alluringly Fragrantly Dainty

... after your luxurious bath with this lovely scented soap!

YOU are more than just safe from fear of offending, when you bathe with this lovely scented soap . . . You are always alluringly, *fragrantly* dainty!

For Cashmere Bouquet's rich, luxurious lather cleanses your skin so thoroughly ... Keeps you so *immaculate*—so completely free from any danger of *unpleasant body odor.*

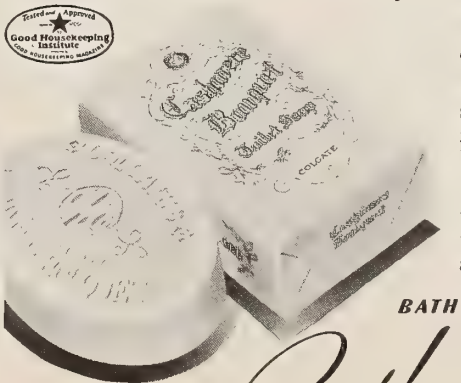
And its delicate, flower-like perfume lingers about you long after your bath—guards your daintiness *in such a lovely way!*

You will want to use this pure creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it gets right down into pores and removes every bit of dirt and cosmetics . . . Keeps your skin so fine-textured, smooth!

NOW ONLY 10¢ *the former 25¢ size*

Cashmere Bouquet now costs only 10¢. The same superb soap for which generations of women have gladly paid 25¢. The same size cake, hard-milled and long-lasting . . . Scented with the same delicate blend of 17 rare and costly perfumes.

Surely you will want to order at least three cakes of Cashmere Bouquet Soap today. At the beauty counters of all drug and department stores; also at 10¢ stores.



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Cashmere Bouquet

THE LOVELIER WAY TO AVOID OFFENDING

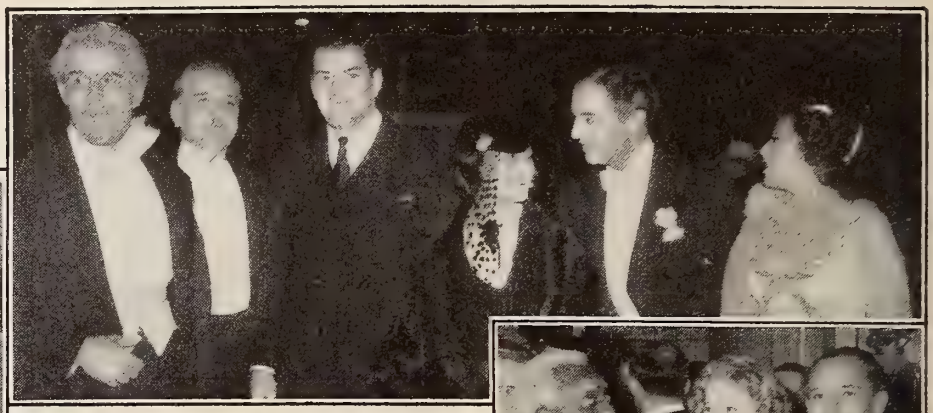
EYE-WITNESS PHOTOS



by CHARLES RHODES



There's nothing like the winter sunshine at Palm Springs, so while visiting the desert oasis I caught this picture of Paul Lukas, Carole Lombard and Eric Blore lolling at the Racquet Club



Distinguished visitors broke up work momentarily on the *Great Ziegfeld* set. This picture, from the left, shows Nat Pendleton, Frank Morgan, Gene Tunney, Frances Marion, William Powell and Luise Rainer, all in general conversation



When I attended the Will Rogers memorial program at the Shrine Temple, I found the biggest hits were Bill Robinson and Shirley Temple



This picture was snapped at the party given by Countess Di Frasso. Miriam Hopkins, Merle Oberon, Norma Shearer and Dolores Del Rio all posed willingly



Dancing at the Trocadero were Joan Crawford and her newly acquired husband, Franchot Tone. They grinned cheerfully and told me to fire away



Here's another shot taken at the party given by the countess. George Brent, Grace Moore and Clifton Webb were in a corner of the luxurious home when I snapped this one. Miss Moore had fully recovered from her cold



Dr. J. J. Pressman had gotten over his temperamental mood when he returned from San Francisco with Claudette Colbert

How Hollywood Invested in BOB TAYLOR

They gave him a secret "allowance" when he couldn't buy peanuts, and he spent his way to screenland fame!

by ANITA KILORE



If Ever Hollywood has had a male Cinderella, Bob Taylor is it! And as every Cinderella, even a boy one, has a wand-waving fairy godmother, so also has Bob Taylor had one. And that fairy godmother has been none other than Hollywood itself.

There is only one false note in this Cinderella simile. Bob Taylor never wore rags, never slaved at any kind of work . . . never has been without a fond and loving parent. He has always been the best-dressed male in Pomona, his home town. He has always had pocket money, and something to ride around in . . . and he is the one and only child of the dearest mother a boy ever had.

So why a Cinderella? Because if you're not known in Hollywood . . . if you don't get your name in the papers, if nobody talks about you . . . you're just as much of a nonentity as Cinderella was before her fairy godmother brought her out of the kitchen. In other words, in Hollywood, the important step is not transforming rags to riches. It's more important that the wand-waving change dull oblivion into bright and sparkling spot-lighted fame.

And just signing a contract with M-G-M did not accomplish the trick for Bob. It might have, except that shortly after M-G-M took him, the news leaked out that he had been signed for $35 a week—about the lowest salary every paid a contract player. Ho! said the scribes. He can't be anything much! And, accordingly, they left him out of their papers. Hollywood has a new twist on that old saying, "Out of sight, out of mind." It is "Out of the papers, out of everything." And out of conversation particularly. Even the gossips didn't consider him as a palatable subject.

● Bob Got Discouraged . . . not because of any of these things . . . but because he couldn't seem to get even a small part in any M-G-M pictures. He began to wonder if he was really suitable for pictures, if he really had a future in them. And, like a sensible person he went to Louis B. Mayer to ask him just that.

Mr. Mayer talked to Bob as though he were his own son. He told him not to worry himself to death, but while he was waiting for his chance, to interest himself in some subject besides pictures, as a [*Continued on page* 66]



—Charles Rhodes Photo

Bob Taylor's personable smile has won him many friends. Here he is at a recent preview with Irene Hervey and Bill Henry, two up-and-coming young film players

The Command Story

The youngsters grab the spotlight! You voted for this story and here it is. Send in your next request


KING OF
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GLORIOUS SONG HITS
including
'SPREADING RHYTHM AROUND'
'SHOOTIN' HIGH'
'LOVELY LADY'
'TOO GOOD TO BE TRUE'
'I LOVE TO RIDE THE HORSES
ON THE MERRY-GO-ROUND'
20th CENTURY FOX
HOLLYWOOD



LESQUE





THE KING OF CASTS in the picture that's THE KING OF LAUGHTER...DRAMA...SONG!

THE FIRST GREAT MUSICAL ROMANCE OF 1936 . . ablaze with color . . crowded with the drama . . of a wonder-world you've never seen before!

1. WARNER BAXTER

plays the colorful King of Burlesque, a true-to-life role surpassing even his "42nd STREET" success! From cheap side-streets, he skyrockets to dazzle Broadway with his happy hoofers and his singing sweeties in a show of spectacular novelties!

2. ALICE FAYE

knocks Park Avenue playboys and London lords for a row of top hats—but almost loses the man she loves!

3. JACK OAKIE

is the Burlesque King's best pal, who helps to put the ha-ha-ha and heh-heh-heh into the Great White Way!

4. DIXIE DUNBAR

is the switchboard operator, who can do more with a dance number than a telephone number!

5. MONA BARRIE

stands high in the social register but low in the cash register. She takes the King of Burlesque for a matrimonial sleigh ride.

6. GREGORY RATOFF

pretends he's the "angel" who will back the comeback of New York's great showman!



7. ARLINE JUDGE

is the burleycue gazelle who leaps at the idea of becoming Oakie's wife! (Can you imagine!)

8. FATS WALLER

makes a "hot piano" sit up and cry for mercy!

9. NICK LONG, JR.

hoofs and he hoofs 'till he brings the house down!

A Fox Picture • Associate Producer Kenneth Macgowan • Directed by Sidney Lanfield • From a story by Vina Delmar



How SHIRLEY

She's a born actress! That's what her director, David Butler, tells you in this article

by KATHARINE HARTLEY

BASKING IN THE spotlight of popularity, Shirley Temple takes the plaudits of a nation unconcernedly because it's all just a lot of fun to her! She likes her dolls and crayons but when Director David Butler calls her on the set, she plays at acting like any other youngster and thereby packs a wallop.

Shirley never took elocution lessons from the neighborhood teacher, nor did she go near an acting school. She didn't need to. You see, Mrs. Temple is largely responsible for the Shirley Temple you praise so highly.

Like many another mother, Mrs. Temple always harbored the desire to act. She never achieved that ambition. So when Shirley came along, Mrs. Temple unconsciously began developing the talent that her offspring had inherited. And before many years Shirley faced the camera in a short subject and began her climb to fame.

Shirley still doesn't take lessons. What acting she knows she learned from her mother, but the disposition to act was inherent in her. And when she gets before a camera, she speaks the lines as her mother taught them. The rest of it comes naturally. She plays and it turns out to be the finest sort of child acting.

Shirley and Dave Butler are grand pals. And nobody other than Shirley's mother can tell you better about the development of her career.

● "YOU CAN TELL the world for me that I think Shirley Temple is the greatest actress on the screen!" said Dave Butler, so sincerely and so vehemently that there could be no doubting that he meant it.

"And it's not just because I've directed four of her pictures that I say that," he continued. "Any man who couldn't direct her should give himself up. She is the sweetest, most natural, most gifted, accomplished artist that I've ever come across in all my years of movie-making—and I've directed a lot of the big ones. Shirley is instinctively an actress. It was born in her, I guess. It's just one of those things that happens once in a century —like a great race horse or a crack baseball pitcher — all born with the winning streak in them.

"Come over here to the other side of the set—I want to show you something. See that circular iron staircase?" I saw. It was the full height of the high sound stage, winding up and up, with seven or eight spirals. There's a photo with this story showing it. "The other day we had to film the most difficult shot in the world on that staircase. Shirley and Guy Kibbee had to climb up the stairs, and at the same time deliver two and a half pages of dialogue.

"The camera moved up with them on a swinging crane. Two sound men had to carry a microphone ahead of Shirley all the way up the stairs. At each turn, Shirley and Guy had to pause, face the camera at an exact angle, deliver a line or two and move on. I figured we'd have to spend two days on that one scene — it was so complicated. I explained the scene to Shirley. At first I didn't think she was paying any attention to me. She was looking at the floor, shuffling her little feet, trying out a new tap routine. I asked her if she was listening to me —did she get what I meant? She looked up at me and grinned. 'You'll see if I was listening! You wait and you'll see!' she called out gayly.

"Well, you can believe it or not. I'll admit it sounds hard to believe. But we started that difficult shot, two and a half pages of dialogue, and with all the turns, and the stopping in the right places to look at the camera, Shirley did the entire scene without one single mistake. But Guy Kibbee, veteran actor that he is, made some mistakes. That's no reflection on him, however, because nobody in the world *but* Shirley Temple could have gone through that scene perfectly the first time!

"Of course there are a lot of times when Shirley doesn't do a scene in one 'take.' But it's never because she doesn't know how. When we have to take a scene over, it's usually just because she's so full of the old mischief that she can't concentrate on acting.



Director Butler usually has to explain things to Shirley only once. Above, they're shown together during the shooting of *The Littlest Rebel*. Below, Shirley does a difficult scene with Guy Kibbee in *Captain January*

LEARNED ACTING



A terribly cute thing happened one day when we were making *The Little Colonel.* It was a scene of Shirley alone, propped up in a big bed, and she had to cry, and say, 'I want my mother, I want my mother.' Well, we took the scene once. It wasn't very good. Shirley hadn't put any feeling into it. So I went over to her and used the phrase that Will Rogers always used to say after a scene—'We can do lots better acting than that, Shirley.' (Will always said it of himself, of course.) Shirley grinned and pulled me close to her. Then she whispered, 'Well, I admit there *was* a little fake in it, Mr. Butler.' Now, can you help loving a kid like that!

"The amazing thing is that Shirley not only acts in her pictures herself, but she takes a terrific interest in the acting that everyone else does in the picture. She makes the picture just as much her responsibility as it is mine. She actually helps me direct! I'll tell you how it all came about.

● One Day, While working on *Bright Eyes,* there was a scene between Shirley Temple and Jane Withers. While Shirley was delivering her lines, I noticed that Jane was also repeating Shirley's lines noiselessly with her lips. This is what we call 'mouthing' another's lines. I explained to Jane that she mustn't do that, and how funny it would look on the screen. The audience would see her lips moving, but hear no words. Jane apologized and said she hadn't realized what she was doing. So we shot the scene again.

"After the second 'take' Shirley came over to me, tugged at my sleeve, and drew me aside. 'I want to tell you something, Mr. Butler . . . Jane is still mouthing my lines. But you mustn't scold her, or tell her I told you, cause sometimes I do that myself. Only I just wanted to let you know not to worry, because I'll watch out for those things myself. I'll help you.'

" 'All right,' I told her. 'You watch, and let me know after the scene, how it went.'

"After the next scene, I looked at Shirley, and Shirley looked at me. Her lips tightly closed, her hands behind her back, she soberly nodded her approval of that third take. Her eyes and her whole bearing plainly said that everything was jake! She still does that. After every scene she lets me know whether it was O. K. or not!

"Another time when we were doing the baptizing scene in *The Little Colonel* we had a lot of trouble with the little colored boy, whom Shirley had to baptize in the stream. You see most child actors have to be coaxed and wheedled into doing anything before the camera. (That's where Shirley is so different: you never have to coax her to do anything.) This little colored boy was feeling obstinate, and he'd always duck himself in the water, before we were ready to 'shoot' the ducking. Remember, he was wrapped in a fresh clean sheet too, before the ducking was to take place. Well, after he had used up fourteen sheets in untimely duckings, and pretty near all my patience, Shirley again called me aside. She is always crooking that little finger of hers at me, and then I bend close while she whispers.

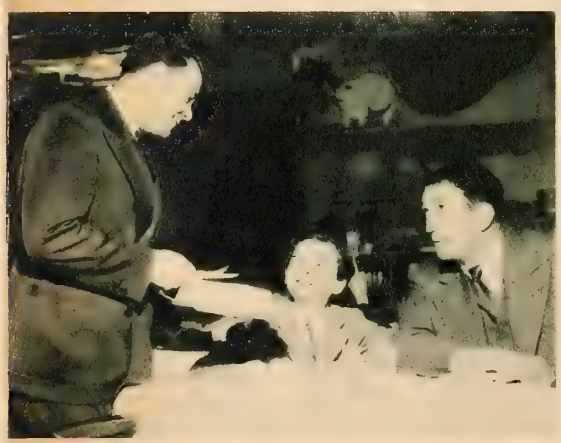
" 'Mr. Butler,' she said, 'I'm doing all I can to make him behave, but he's *so* heavy! Each time I try to hold him up till the [*Continued on page* 70]



Tousle-headed Shirley has reason for the bright smile in the top picture. Photo was taken upon her arrival in Honolulu not long ago when she was greeted by ten thousand youngsters! Below, Shirley manhandles Director Butler, but it's all in good fun



The Confessions OF A HEAD WAITER



Nick knows his child actors, so he offers a slice of cake to little Freddie Bartholomew. "Big Boy" Victor McLaglen looks like he wants a slice, too. Above, the famous Cafe de Paris, where 20th Century-Fox stars gather each day to dine and talk



"This one's very good," Nick tells Joe E. Brown. And the famous Joe E. smile indicates full assent to the suggestion

It's his job to please the palates of filmdom! Nick's story is full of laughs and genuine human interest

by HOWARD KING

IT WAS CERTAINLY one heck of an hour to choose to interview Nick, "head waiter of the stars. . . ."

Noontime in the Cafe de Paris, that huge restaurant on the Twentieth-Century Fox lot, where Nick now presides. Already, the cafe was filling up with the mob from the stages and offices—stars and extras, directors and yes-boys, clerks, stenogs, press-agents. In the foyer stood Nick, menus in hand, to personally take care of the big shots. Nick, who in years of head-waitering in Hollywood's biggest and best eateries, has come to know them all. Nick, veteran of the Biltmore, the Vendome, the Brown Derbies — the places where the stars eat and have fun.

Janios is his last name, but nobody cares—not more than a handful of the scores and scores of stars who call him "Nick" know he's Mister Janios. They just know he's Nick, and that he knows just what they want and how they want it, when they come to eat. But they don't know how much else Nick knows—and thinks, behind that imperturbably placid mien of his—about them.

I was there to try to break behind that dead-pan front of his and find out a few of the things he knew—and thought. If I could. Because Nick knows that, in a fashion, he stands somewhat in the relation of doctor or lawyer to these people. And it'd be like drawing teeth to get him to tell *some* of the things he knows. Well—

"Nick," I said, "you must know a lot of interesting and — uh — funny things about these stars, don't you?"

"Sure!! You think I'd serve them for six-seven years and NOT know?" he came back.

"Well, tell me some stories," I urged.

"All right. What?"

"About what they do and eat and say and—well, like that, you know."

"Who?"

"Well, anybody — say, for instance—"

Just then a big hulk of a fellow strode in.

"Hello, Mister McLaglen," from Nick.

"H'lo, Nick," grinned Victor McLaglen. "Got a nice—er—table for me today?"

● FOR SOME REASON Nick winked at me, and led McLaglen to a small side table. Then he came back and whispered to me: "Watch him." I did. I saw McLaglen study the menu, make his choice and then look up at the waitress. She wasn't one of the good-lookers, by any stretch. McLaglen gave one look, and muttered a brief order. In a moment she came back with a cup of coffee—that's all. He gulped half of it, strode out, sort of glared at Nick.

Five minutes later, McLaglen came back, picked his own table this time. And this time it was a perfect blonde wow of a baby in waitress' green-and-white who was at the table. A beatific grin

[*Continued on page* 64]

WILLIAM POWELL'S Sure Cure for Colds

Here's one way to end a cold—we recommend you don't try it!

by HARRY LANG

THIS IS A screwy story about How To Cure a Cold the Way Bill Powell Does It. If you like your reading sane and sensible, then skip this one, because it's plain nuts. . . .

Now, about this cold of Bill's. He didn't know he was curing it. Didn't I tell you this story was crazy? As a matter of fact, you can't appreciate just HOW nutty it is until I warn you that it begins with the late Florenz Ziegfeld and chocolate creams, and before it ends, it's all tangled up with rain, ice cream, a beautiful blonde star, Bill's automobile and a lot of other irrelevant and immaterial things, and the balmiest series of misadventures that ever befell anybody—even Bill Powell.

Of course, if you think you can take it, read on—

It seems that what started all this was the fact that M-G-M learned that Florenz Ziegfeld used to munch chocolates continually. So, when they cast Bill Powell as the great glorifier in *The Great Ziegfeld,* the first thing the prop department got was lots of chocolate candy, and started Bill gnawing them.

Right away, life began to brighten for Bill. If there's anything he particularly likes, it's chocolate candy. And then, Art is Art and Anything for It, is Bill's motto, so down went the chocolates, with Bill saying pretty things about each piece.

BUT!—chocolates add up to acidosis, and before he knew it, poor Bill was as full of acid as a mother-in-law. Acidosis, in turn, makes even a movie star's system highly receptive to the common cold germs, and whoo-WHISH—came a draught, and Bill had a cold.

● HOME TO BED he went, and that was swell. For not even his best friends point to Bill as an example of industry and energy. Bill himself modestly admits that laziness is one of his greatest virtues. For two days, he had a fine time, because he was in bed. Life and the world wasn't such a bad place after all—until . . .

"Br-r-r-r-rING!" went the phone by Bill's bedside, and when Bill answered, darned if it wasn't the studio.

"Hello, Bill?" came the voice.

"Uh, huh, I'm dying; lemmealone," said Bill.

"We're shooting the big Mardi Gras scene tonight, and you're needed."

Bill looked at the clock. It was six o'clock. P. M!

"This," said Bill, "is a so-and-so hour to ask a man to get out of his deathbed and go to work." But because Art-is-Art-and-My-All-For-It is good old Bill's motto, he got up and put on his Ziegfeld clothes. And he went down to his garage and told Providence all about the injustice of studios and life in general, and climbed into his new flivver which had the top down, and started for the studio. . . . [*Continued on page* 62]





Above, Bill Powell sips a concoction for colds and sighs profusely. Below, he's shown with beautiful Jean Harlow

HOLLYWOOD SPOTLIGHTS

As A Youngster, he was a Mediterranean Tom Sawyer. He grew up in Malta, studied books in England; but for all his international background, he's at his best as a typical American gangster.

We were lunching with Joseph Calleia, the illustrious gangster of *Public Hero Number One*, when he grew reminiscent over his childhood. And it is quite a remarkable story.



Joseph Calleia

He grew up with his three brothers in the powder keg of the Mediterranean, England's fortified island of Malta off the coast of Sicily. As youngsters, he and his friends would get balls of string, tie the twine to a tree, and venture into the black catacombs that snake their way endlessly under the surface of placid Malta. Grim catacombs these—remnants of times when poor unfortunates were doomed to life imprisonment in eternal darkness.

And so, with eyes sparkling excitedly and delicious shivers running up and down their backs, Joe Calleia and his pals played Tom Sawyer, exploring the catacombs in candlelight. It was dangerous child's play, wandering through these gloomy caverns. Now Calleia talks about it as a faint memory, and sees the old catacombs as perhaps lifesavers for a modern generation. In the event of airplane raids, Malta's populace can take to the stone caverns and disappear completely from sight!

Joseph and his three brothers left home early due to unimportant family dissension. They went to England as mere youngsters to pursue their own careers. Now the other three are back home with the father, Pi. Calleja, an architect. One of the sons is an engineer. Another is a professor. And the third is a priest. Calleia, the actor, is the only wandering son.

When he became an actor, he took his mother's name of Spurin because father Calleja objected to his stage ambitions. When fame came his way, the father regretted his opposition and asked his son to take back his own name. Joe gladly acceded to his wishes. He was home a few years ago and was given a joyous reception.

Joe is doing another gangster rôle with Jackie Cooper and Rin-tin-tin, Jr. He's having a lot of fun at it and, incidentally, has become Jackie's Number One hero. Shades of Tom Sawyer!

• •

A Mother's Woes

Douglass Montgomery, who has decided to remain in Europe for a one-picture spell, has learned that he's supposed to wear a certain type of overcoat in certain sequences and has cabled his mater to send his own on. In the meantime, Mrs. Montgomery is trying to be patient with her son's amazing lack of memory.

According to an agreement they had made prior to his leave, Douglass was supposed to cable just one word "COAT," and his mater was to forward the one agreed upon post-haste. Instead, Douglass took especial care in wording his cable to explain exactly which coat, complete description, and the postscript to ship it air mail. WOW! By the time all totals he could have bought at least two coats in London. But Mrs. Montgomery says "That's nothing! He once wired from Quebec to air-mail his ice skates, snow shoes and skiis!"

• •

Stars and Stooges

You Aren't A Star unless you have a stooge, and he isn't a stooge unless he's a combination valet, companion, stand-in, court jester, purser, and errand runner.

Such is the brief summary of professional ranking in Hollywood today. In New York or London, a stooge may or may not be a yes man, the butt of petty jokes. In Hollywood he is a definite personality, and a valuable asset.

Some of the stars use their stooges only as stand-ins. Others have them as constant companions. Often they are old friends, and occasionally they hold down their jobs because they are primarily bodyguards.

Warner Baxter's stooge is Frank McGrath, a "spitting image" of the star. He has the same slicked hair and style of mustache. McGrath acts as Warner's secretary as well as stand-in. On location trips they're good buddies. It's an ideal arrangement.

Jack Oakie has Lowe "Cracker" Henderson, an exact duplicate of himself, to do his stooging in *King of Burlesque*. "Cracker" is so much like his boss in speech, appearance, and clowning, that the two are frequently confused. Lowe is the brother of Eugene Henderson, Gary Cooper's backer-upper.

Oakie summarizes the duties of a stooge like this: "He wakes you up in the morning, sees that your tie is straight, answers your personal mail, cracks jokes at breakfast." For all this a stooge averages $30 a week.

Photostories by

BOWLED OVER » » » » FLORENCE RICE and VICTOR JORY







Mundin Can Take It,

But He Doesn't Like It



Well, if it isn't Napoleon! Herbert Mundin looks a trifle nutty, but don't you believe it

IF YOU ARE one of those people who can "dish it out but can't take it" don't try to become a screen comedian.

That is the advice of Herbert Mundin, the English comic who is generally conceded to be one of the funniest men in Hollywood, both on and off the screen. He declares that a screen comedian seems to be fair game for the public at large whenever and wherever he makes an appearance, and unless he has a real sense of humor and can take the public "ribbing" with a grin he is in a difficult spot.

"It's a funny thing the way the public reacts to a comedian," says Mundin. If one of the screen's great lovers or villains appears on the street he is gazed upon with a sort of awe. Women gasp and become tongue-tied. Let a comic step out and immediately everybody starts ribbing him. None but a comedian knows how horribly embarrassing some of the remarks by strangers are.

"For example, what do you think of this one? I was standing in the Ripley 'Believe It Or Not' building down at the San Diego Exposition recently. I was looking at one of the freaks on exhibition when a lady stepped up to me and said, 'Aren't you in pictures?' When I admitted I was, a smart-cracking man standing nearby said, 'It must keep you pretty busy working in Hollywood and being on exhibition down here.' There was only one thing to do under the circumstances—laugh uproariously with the crowd . . . and wonder why people feel a comedian should be the target for all amateur wits.

● "ONE NIGHT WHEN my wife and I were dining and dancing at the Cocoanut Grove in the Ambassador Hotel a young wag, wanting to show off in front of four very beautiful girls at his table, tapped my arm as I walked by. 'Oh, waiter, I want to pay my bill,' he said as he handed me his bill and a crisp fifty-dollar bank note.

"His feminine companions giggled joyfully. I looked very serious, took the fifty dollars and went to the cashier and paid his bill, which was only fifteen dollars. Instead of taking him back the change, I kept the thirty-five dollars and gave it to the Actor's Relief Fund the next day. That was an expensive show-off for that lad, but at least he could take it, too.

"Another evening I was at a social gathering at Winfield Sheehan's home. One of the [*Continued on page* 61]

Charles Rhodes

SHOOTING TILL SHE HITS » » » EVALYN KNAPP









Here is the Marian Marsh you will see in *Crime and Punishment*. Her performance tops anything she has ever done before!

Her Star Moves Back to the Heights

TEN WARY STEPS more and Marian Marsh reached the top.

Her yellow hair had fallen loose about her face as she climbed, and she shook it back with a careless motion of her hand, now free of its duty of clutching the staff which had guided her up the incline. With pride she looked back, back over the precipitous Swiss glacier, down and then farther down over the seven miles of its glistening surface, down to the first line of straggling trees 9,000 feet in her wake.

Most of the hiking party who had started with her from the little hotel in the Swiss Alps had given up the climb along about the spot where the last trees bored their way through the slick surface of the ice. Only the guide remained with her as she achieved her position on this sunlit peak. "How many feet high?" she asked her guide, who stood at her elbow, surveying with still another gasp the grandeur he had seen a hundred times before.

"Ten thousand feet, Miss," he beamed. "And not many girls can make it."

"Hm . . . mm . . . mm . . . mmm," mused Marian Marsh, thinking that this surely must be the greatest accomplishment of her life, "Hoorah for me!"

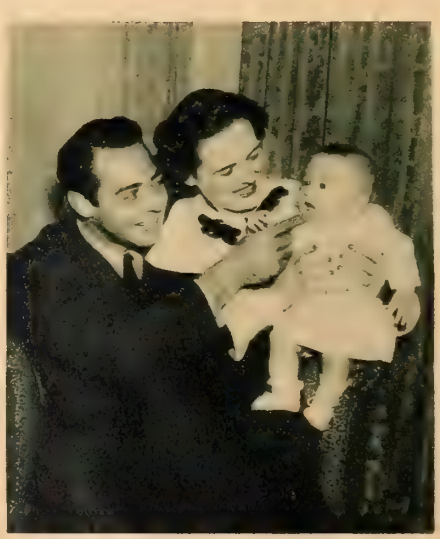
Two years have passed since Marian Marsh climbed to the top of the glacier. She was twenty then. Today she can look back upon a steeper, and to most who try it a far more arduous climb than the one up that icy slope.

At twenty-two, she stands among the few—still very young—who have reached the top in films. Her performance as the tragic Sonya in *Crime and Punishment* placed her there, and an echoing chorus of critical praise insured her place after her work had received the official accolade of her studio.

[*Continued on page* 53]

BABY'S DAY OUT » » JACK DURANT, MOLLY O'DAY and BABY







Photostory by Charles Rhodes

WENDY BARRIE tells HOW TO FALL OUT OF LOVE



Wendy Barrie and the one-time object of her affections — Jimmy Donahue, cousin of Barbara Hutton. When the Barrie-Donahue romance failed to jell, it was hot news

IF A GIRL is unhappy in love, I believe she should go without seeing the man for some time. I have. If it's true love, the separation won't change anything. If it's not, she'll be cured.

Right now I haven't seen *him* in over a year. I don't know whether I'm still in love or not. I won't know until I see *him* again. And I am sure to, sooner or later.

Then—if nothing happens—if I don't feel anything—I won't be in love. I won't feel sad or sorry. I'll just feel a sort of calmness, because I'll know that it's right.

For a year, you see, I've been all mixed up about myself. I was mixed up when I came to Hollywood, and throwing myself into a new career and into a strange new world didn't help. I'm just beginning to get myself straightened out.

Sometimes I think I'm the kind of woman who can only fall in love once in her life. Irish girls are often like that, and I'm Irish. There is, you know a type of girl who falls for almost every man she meets. In a way, it's easier for them—but I'm not like that. I've only been in love once or twice in my life.

● BUT ABOUT falling *out* of love—The separation itself won't have made any difference, but it gives you a chance to become more sane and sober. You can evaluate a man more calmly. A man can do the rottenest things to you when you're passionately in love with him, and you don't even notice them. After a separation, love may not cool, but you can see those things more clearly.

Meeting other men is supposed to help you fall out of love. When I first came to Hollywood, my friends had me whipping around town every night, introducing me to this man and that.

It might have worked somewhere else, but it didn't work here. Not for me. You don't have a chance to know men here! You meet an attractive chap at a party, and then a week may go by before you have time to see him again. A week of darned hard work. If he's in pictures, he will be working, too. It's even difficult to make your free times coincide so you can see each other!

The difficulties, naturally, bring about a certain romantic interest. Love feeds on obstacles, they always tell us. And the glamorous surroundings of this town help too. But that sort of thing romance, flirtations—would never cure me of real love.

When a girl reaches a certain point of maturity, you see, it isn't easy to fall in love again. When I was younger I thought I was in love if a man said to me, "What pretty teeth you have!" Now I know I couldn't fall easily if the man were attractive as Clark Gable!

It gets harder and harder and harder as you grow and develop, especially if you've been hurt once. You're afraid to trust—to love—again. You demand more companionship, more of the things you would demand of a friend.

● YOU CAN'T learn from what other people tell you, either. That's why I'm afraid this story may not help other girls. [*Continued on page* 58]

Beautiful, talented Wendy Barrie came to America over a year ago to marry James Woolworth Donahue, heir to the Woolworth fortune. "My five and ten," she calls him. The details of their smashed romance were headlined in the newspapers. This human document shows you how she feels now, and explains why she has become, with such pictures as *Millions in the Air* and *A Feather in Her Hat*, one of the most important young actresses of the year. Miss Barrie's story is written in collaboration with Mark Dowling.

MY DAUGHTER IDA by Mrs. Lupino

**Yowsah, Ida's sweet as apple cider—
And her mother's right beside her!**

(as told to HARMONY HAYNES)



THIS HAS BEEN such a happy, carefree year that at times it is a bit difficult for me to realize that this lovely young lady with whom I play is really my own little daughter grown up.

And how does Ida feel about me? I've never asked her but I would say that she gives me a very daughterly love and affection—but when it comes to respect? Then I'm afraid I'm just the girl friend.

I don't mean by that remark that Ida is disrespectful for she is never that—to anyone, but instead of bowing dutifully when I speak and saying, "Yes, Mother," she'll screw up her face and say, "Well, now I thought—" And I'm always glad to hear what she thinks on any question. I never wanted my children to bow to my decisions just because I happened to be their mother.

Ida's father, Stanley Lupino, and I were mere kids when we married. He was rapidly becoming a great favorite as a dancer and comedian on the English stage and I played as his soubrette. We had been married two and one-half years and come from the provinces to London, when Ida was born.

We felt that his future on the London stage was secure enough so that we could safely take a house and I could devote my time to mothering him and the baby. However, I returned to the stage many times at the request of producers, but managed to be at home enough to superintend the rearing of Ida and Rita, who was three years younger.

● WE HAD NO careers mapped out for our children but felt that they would just naturally turn to the stage the minute they were old enough to talk and walk.

However, Ida disappointed us. She didn't seem to care much about the profession nor show any marked talent for it. At school she was a very apt pupil, never satisfied with anything but the highest marks. She was very good at painting and sketching and when she came home with a prize from the Royal Academy of Arts, we thought she might grow up to be an artist.



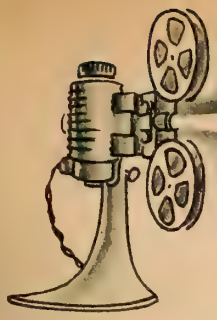
A famous English stage family invades America! Here is Mrs. Connie Lupino, left, with Ida. Stanley Lupino, the father, has just arrived in Hollywood. Below, Ida wears a sophisticated chiffon frock

When Ida was seven, Stanley thought it was about time to give her a taste of the theatre. He built a miniature theatre in our garden and began putting Ida through the paces of acting. He did not permit her to play child parts. That suited Ida, she never cared much about children anyway, always preferring the company of her elders. So right from the beginning little Ida was a *Juliet*, a *Camille* or anyone Stanley fancied at the moment.

Ida and Rita were both in public school except for two years when Stanley and I played together in New York.

In spite of being surrounded with the theatre and stage lore, playing in her little backyard theatre and having been in several revues, Ida did not show any flair for acting until she was eleven years old.

It seemed to crop out all at once and she [*Continued on page* 56]



THE PROJECTION Room

Reviewing the Previews with JACK SMALLEY

THE STORY OF LOUIS PASTEUR
(Warner Brothers)

● For two years the great William Dieterle, one time idol of the Continental stage and co-director with Max Reinhardt of *Midsummer Night's Dream*, fostered a dream of another sort. No fantasy of fairyland this, but a real life record of the bitter war of mankind against microbes—the dramatic story of Louis Pasteur.

Dieterle encountered heart-breaking obstacles. Producers saw no picture valuses in a chemist's battle with germs; anti-vivisectionists said Pasteur was an enemy of dogs; yet he persisted. His good friend Paul Muni enlisted with him, the Warner Brothers were won over, and on the very anniversary of Pasteur's death the last scene was shot of a picture which already is regarded as one of the greatest triumphs of the motion picture art.

It is a picture breathless with suspense and rich in drama, and while fulfilling these basic requirements of screen entertainment *The Story of Louis Pasteur* shoves back the present boundaries of picturedom and advances fearlessly into new realms of scientific education and human advancement. It is this element which focussed the eyes of all Hollywood producers upon the Pasteur picture.

The story begins with Pasteur's triumph over the black plague among sheep, by injecting anti-toxins. Hounded and sneered at by the great medical minds of France in the days of the second Empire, Pasteur's unshaken faith in his theories leads him to fight hydrophobia with vaccines. He risks the guillotine to save the life of a child bitten by a mad dog. His belief that the death of mothers following childbirth was caused by microbes of infection, and his spreading this doctrine, is a dramatic highlight of the picture. Micronisms, magnified and thrown upon the screen, are fascinating elements which no producer has yet dared use.

Paul Muni may well regard this as his greatest characterization. Josephine Hutchinson, Anita Louise, and Donald Woods merge their personalities completely with Muni, in rôles as wife, daughter and son-in-law. But the surprise of the picture is Fritz Leiber, great Shakespearean actor who found Hollywood indifferent to his talents. Dieterle saw his visiting the *Dream* set, cast him as Dr. Charbonnet without further search. Leiber's magnificent work in a rôle second only to Muni's brings the recognition he richly deserves.

If Pasteur might have had the support of a motion picture such as this, to fight the dark ignorance of medicine men, how swiftly might that battle been won! Once that is realized, the value of a picture such as *The Story of Louis Pasteur* can more adequately be measured for its worth to humanity.



Paul Muni and Josephine Hutchinson give powerful portrayals of the rôles of Mr. and Mrs. Pasteur in the Warner picture describing his amazing career as a scientist



Edward Arnold, as the prosecutor, lays heavy hands upon Peter Lorre in this dramatic scene from *Crime and Punishment*

CRIME AND PUNISHMENT
(Columbia)

● Just as the Pasteur picture advances the cause of scientific enlightment in combating disease, *Crime and Punishment* represents a forward move of great significance to the motion picture—a daring exploration in the brain of a murderer.

Without the genius of round-bodied, round-eyed Peter Lorre it is doubtful that Josef Von Sternberg would have attempted this picture. A kindly, quiet little fellow, he has made an awesome reputation as the portrayer of monsters. His evil men are unlike those of Karloff in that Lorre uses no weird makeup.

The film is an artistic and financial triumph for Von Sternberg, erstwhile limited to the smouldering sex complexes of Dietrich dramas. He paints this picture with bold strokes in strong blacks and whites, and obtains a brilliant effect with this chiaroscuro lighting. Lorre plays the hero of Dostoievsky's most noted book, *Crime and Punishment*. He lets you peer into his mind with a mere lift of an eyebrow or the droop of a lip until suddenly you are thinking with him; suffering as he suffers, falling prey to the lust for vengeance, plotting murder, enduring the agonies of conscience. You meet, thankfully, Edward Arnold's wholesome sanity, cling to him in relief when your sanity seems slipping. And you emerge limp, aware of a tremendous experience.

Marian Marsh is exquisitely beautiful as the girl of the streets, and she portrays with infinite skill the tawdry melodramas of such a girl, her purity of faith, her virginity of soul overcoming the mud of her environment. Like Dieterle, Von Sternberg surprises Hollywood with another discovery. Miss Marsh comes into her own with *Crime and Punishment*, even though the picture belongs to Lorre and to Edward Arnold.

I DREAM TOO MUCH
(RKO)

● The Projection Room regards *I Dream too Much* as being easily the best semi-classical music show yet produced. In view of Grace Moore's accomplishments in this realm, such praise seems high to accord the first effort of Lily Pons; perhaps the producers profited by earlier mistakes in this type of film.

Quite possibly you have yet to meet Miss Pons on your screen. She will not disappoint you. She isn't beautiful; she's little and skinny and her tongue gets twisted with English. But she is en-

[*Continued on page* 60]

Fashions for the Freshman Co-ed

Patricia Ellis, starring in "Freshman Love," tells how to dress successfully during that first, trying year in college

by MARIAN RHEA



FASHION BULLETIN! Ann Sothern 'way up in the vanguard of fashion, as usual—in black felt Chocolate Soldier hat, eyelet-embroidered in black and white. She had made clever use of two huge clips of brilliants, too. One was on her black suede bag (almost brief case size) and the other on the left cuff of her all black suit.

Irene Dunne, lunching at the Beverly Hills Brown Derby, a poem in Burgundy red!



Mindful of the many occasions when a freshman co-ed needs a smart, youthful and yet sophisticated afternoon frock, Patricia Ellis suggests this one of Cellophane cloth (pictured above), with draped collar and becoming, full sleeves. There is a Screen Star pattern for you, offered through Hollywood's pattern service for 25c. Send for No. 1657 (pictured left). It comes in sizes 14, 16, 18 years; 36, 38, 40-inches bust

IF CLOTHES WERE ever important to a girl, it is when she is a college freshman!

She is new on the campus. She is beginning a new life. She is "on parade," so to speak. Everyone is watching her appraisingly. She wants to have a good time. She wants to make good. She wants to be popular. To have more dates than she can take care of. To make a sorority. . . .

She wants to be happy!

Well, you can say what you like, but clothes play a big part in the impression a freshman co-ed makes in school. That doesn't mean she must have expensive things, but it does mean her wardrobe must fill two requisites. These:

Her clothes must be becoming.

Her clothes must be appropriate.

It was Patricia Ellis, starring in Warner Brothers' *Freshman Love*, who passed on these ideas to me. She had been thinking a good deal about being a freshman co-ed. Naturally she would, playing such a rôle. And she had been thinking a lot about the clothes a freshman would wear, too.

"If ever the rule, 'when in doubt, dress simply' applied to a girl, it is to the co-ed," Patricia said, thoughtfully.

"In the first place, there are campus clothes to think of. Certainly anything

[*Continued on page* 38]

Coupon For Your Convenience

HOLLYWOOD'S Screen Star Pattern Service,
Fawcett Building, Greenwich, Conn.
In Canada: 133 Jarvis St., Toronto.

My size—— My bust——

1657—Afternoon Frock . . 25c
1656—Street Frock 25c
Fashion Magazine 15c
(10c if you order a pattern)

(Patterns offered in sizes 14, 16, 18 years; 36, 38, 40 inches bust)

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City——

THE MERLE OBERON You Don't Know

Straight from the heart of an actor friend comes this story piercing Merle's mystic mask!

by DAVID NIVEN





Back from a trip to England, Miss Oberon was snapped (lower photo) entering the Trocadero supper club with Mr. Niven, her constant companion when she is in Hollywood. You'll like his frankness

Photos by Paul Tanqueray and Charles Rhodes

DISCUSSING A LADY in print, as the editor of HOLLYWOOD Magazine has asked me to do, wouldn't be considered quite cricket in England. But I understand things are different in this motion picture business and inasmuch as I couldn't say anything but the best about this particular young woman, I'll gladly tell what Merle Oberon has done for me.

First of all, she has given me that rare thing—friendship.

According to the dictionary, a friend is an ally, a champion, one who cherishes a high regard for another person. A friend is companionable, kindly, sociable, well-disposed, affectionate, fond, tender and loving.

Friendship, according to the same authority, is a deep, quiet, enduring affection founded upon mutual respect and esteem. And friendship is always mutual.

Except for our rides on the roller coaster, which could scarcely be described as "quiet," my association with Merle Oberon is fully described in the definitions above. Friendship, in its fullest meaning, is what Merle Oberon has given to me.

● I'M OFTEN ASKED if I'm in love with her. Well, if I were not, I'd be a man set apart, for every man who knows her is in love with her.

There is every reason for this. In the first place she attracts all eyes because of her beauty and an air of distinction that she wears like a queen. Wherever she goes she is admired and is as popular with women as she is with men. Any man likes to be seen around with a girl like that.

She is everything that a man admires in a woman. She is a womanly woman, soft and lovely and strictly feminine. There's something about her that inspires you to want to do things for her, but it's small chance you get, for she's always doing things for everyone else.

She is the easiest person in the world to meet, the most understanding human being I've ever known and the most fun to be with. If I feel in the dumps she can always think of something to do that will cheer me up. We go deep sea fishing and she never complains if the sun is hot, and you never hear her say she is tired. We ride horseback; we ride on everything on the amusement pier at the beach; we play tennis, we swim. I've never had such fun with anyone in my life. She always understands my moods and seems to fit in with the way I feel.

● HER SUNDAY NIGHT suppers are charming for she has the faculty of making [*Continued on page* 68]



From the British army to films! That's the recent history of David Niven, author of this article. Niven, son of the late Lady Comyn-Platt, is shown above marching with members of the regiment to Buckingham Palace for an audience with the King

Star's Own Story

IF YOU ARE SKINNY WEAK, PALE RUNDOWN!



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Thousands of Weak, Nervous, Skinny Folks Have Found This New Way to Add 5 Lbs. in 1 Week or No Cost!

If you are weak, skinny and rundown—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to the real trouble with these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Kelpamalt, the astonishing new mineral concentrate from the sea. Kelpamalt is 1300 times richer in iodine than oysters, hitherto considered the best source. With Kelpamalt's iodine, you quickly normalize your weight and strength building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

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Fashions for the Freshman Co-ed

(Continued from page thirty-six)

elaborate is utterly out of place for the class room or for any of the college girl's daytime activities. On the other hand, especially if she lives off the campus and must drive or take a trolley car or bus to school daily, she won't want to go in for sweaters and skirts and similarly typical sports costumes entirely, but will want to wear something different once in a while."

● She Showed Me, then, a frock of her own which she said she thought was ideal for many of the occasions that come up in the life of a co-ed. It was a two-piece affair of brown knitted cloth resembling jersey and dotted with tiny gold-thread figures. With such interesting and unusual material, not much decoration is needed for such a dress and, therefore, this one's only decoration was a row of gold buttons down the front of the jacket.

If you are interested in such a frock for early spring, you might try making one from the Screen Star Pattern which is offered through Hollywood's pattern service for 25 cents—coming in sizes 14, 16, and 18 years, and 36, 38 and 40-inches bust. And if you have an eye toward coming spring days, you might substitute crêpe for jersey with the result that you would have a dress that would last 'way up to the close of school and one you could also wear on the train for that summer vacation trip if you wanted to.

Then, there is the matter of afternoon frocks. You know—the kind of thing you [Continued on page 40]





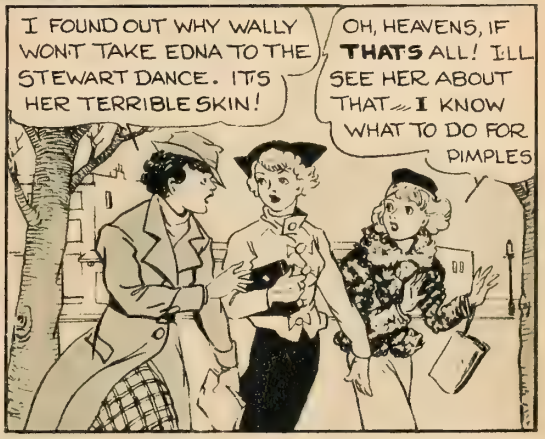
Here is another clever and versatile dress for college days, displayed by Patricia Ellis. The material resembles jersey, flecked with tiny gold figures. Gold buttons are the sole trimming. A Screen Star pattern for this dress also is available through Hollywood's pattern service for 25 cents. Send for No. 1656! It comes in sizes 14, 16, 18 years; 36, 38, 40-inches bust.



Edna had too many pimples

but not for long











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—clears the skin

by clearing skin irritants out of the blood

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Fashions for the Freshman Co-ed

(Continued from page thirty-eight)

would wear to an informal tea dance with a smart hat. . . . A little hat, of course, so it doesn't poke the boy friend in the eye when you're dancing or make you bend your neck back until it aches like sixty.

● PATRICIA'S ADVICE in choice of such a frock is this: Choose black first. . . . Colors later if you're having several of these frocks, but always a black one. The reason for such favoritism is this, she says: Black is smarter. Black is less conspicuous, and that is a consideration if you are faced with the problem of having to subject a dress to rather extensive wear. Black is more adaptable to various kinds of accessories. AND—which will interest girls still young enough to wish to appear *older*—black is more sophisticated!

Patricia's favorite dress of this type is one of black, Cellophane cloth, made with very full, elbow-length sleeves, a wide draped collar and a metal-buckled belt. If you are interested in having a frock like this one, also—and you probably are—a Screen Star pattern is available through HOLLYWOOD'S pattern service at the same price as the other, and in the same sizes.

With this frock, Patricia wears many different accessories—a halo hat which is practically devastating as frame to blonde hair and wide-eyed charm, also grand for dancing; a little military-looking hat with high pompom and strap under the chin and, when she wants to be very winsome and feminine, a wide-brimmed, black velvet hat trimmed with a single dull silver ornament.

Mindful of the limits of a college girl's allowance, she suggested that one coat, such as a black cloth one trimmed with fur, or perhaps a black fur jacket, would do to wear with the black dress and all of these hats and with other frocks as well.

● AS THE COLLEGE girl's day goes by, she becomes more and more sophisticated, sartorially speaking. There are, for example, those swanky sorority teas to consider. Now, if you've ever been to one of these, you'll know that if ever a freshman co-ed were on parade, it is here. If it's a rushing party, she will want to put her best foot forward—and how! Especially if a bid to the sorority of her choice is one of her cherished college dreams. And if she already has made the grade, she still wants to be a credit to her "house."

Patricia's idea of a real knock-out costume for such an occasion is an extremely sophisticated black crêpe ensemble with long, height-lending tiered skirt, long sleeves and a smashing bow of vivid blue crêpe spangled with vivid red sequins at the throat.

Smart? It will bowl you over! You'll be seeing it in *Freshman Love*!

And smart, too, is Patricia's favorite evening dress which is of crêpe in about the loveliest shade of deep crimson you ever saw! The bodice is gathered in at the neckline and tied over the shoulders with crêpe ribbons. At the waist is a single purple-hued fuchsia of silk and velvet.



Night time is glamour time for the college girl. She doffs simplicity and dons, for dancing and such occasions, creations something like this one of crimson crêpe worn by Patricia Ellis in *Freshman Love*. Designed with smartly shirred neckline and decorated with a fuchsia at the waist, this is the kind of a gown that makes a girl the belle of any fraternity ball



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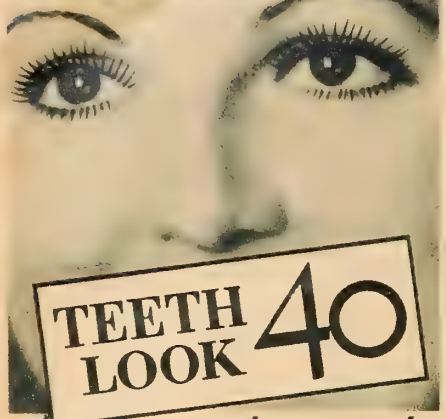
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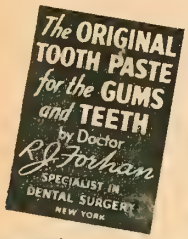
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Why quit half way in caring for your teeth when Forhan's does both jobs at the price of most ordinary tooth pastes? Notice how much better Forhan's makes your whole mouth feel right away. You'll soon *see* its benefits, too—whiter teeth, firmer gums. Begin using Forhan's today.



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GADGET GOSSIP



Paula Stone has discovered a few more uses for her Foley Food Mill . . . . She has found that the "mill" will not only mash potatoes to a perfection, but is excellent in the preparation of purees, cream soups and soufflés. Paula is also looking forward to "canning time" so that she may try her new Food Mill when she puts up jams and jellies. Take Paula's advice, and don't try to struggle along this coming summer without one . . . . The Foley Food Mill will save you endless time and labor when you are preparing grape juice, jams and fruit butters

● WARREN WILLIAM, one of Hollywood's ranch owners, is spending quite a bit of his time this winter out on his Encino ranch getting things in shape for early spring. Warren prides himself on his orange trees and treats each tree as though it were the only one he had. Warren says that one of the blights on his ranch, however, are Argentine ants and black scale. But they do not worry Warren much any more. With Black Flag Insecticide on the market, there is really no need of having your garden besieged by insects every spring.

• • •

● LONG HOURS OF STANDING around on the set while scenes are being shifted and lights are being adjusted, caused Dick Powell to invent this method of taking the weight off his feet . . . Dick says that all you have to do is to insert a small piece of rubber sponge in your shoe. The elastic action of the sponge absorbs the shock of walking and also makes standing around on hard floors a lot less tiresome.

• • •

● GRACE MOORE, who has returned from a long stay in Europe, brings us back some valuable information on the care of clothes. For instance, she tells us how to take care of colored clothes, and how to keep the colors from running when they are being washed. Grace says some of streaking comes from putting colored clothes to soak, allowing them to remain in the rinse tub for an extended period, permitting them to remain wet in the clothes basket or even letting them dry slowly on the line. She adds that a little care in the washing and drying of colored clothes is well repaid by fresh, bright colors even after repeated washes.

• • •

● AND SPEAKING OF redecorations . . . Miss Paula Stone has just redecorated her bed room, and has a few things to say about window shades.

"I think there is nothing quite as charming as window shades that blend in with the color scheme of one's room. With what some shade companies are currently offering, I find that one has a large selection of window shades."

The Clopay Company takes credit for having made many new style shades available. They come in all colors and patterns and in the Venetian Blind type. Made of fibre, they are as durable as they are inexpensive.

• • •

● AND WHILE WE are on the subject of clothing we might also mention a soap that is a favorite in Hollywood. Rinso is made by the same company that manufactures Hollywood's favorite facial soap—the makers of Lux. Rinso is the one soap on the market that requires no bluing because it washes clothes so white. However, if bluing is desired, it should be added to the last rinse water. The clothes should be worked around in the rinse then wrung out and hung out to dry.

• • •

● THE DUNCAN SISTERS do their own ironing in their dressing rooms. Several times they found the wardrobe department too rushed to get their clothes pressed just when they wanted them, so they purchased a Howe Hostess Ironing Table. Howe Hostess manufactures an ironing table both good looking enough and compact enough to be used in a dressing room. When folded there is not a leg that protrudes—nothing to catch, or to take up extra space. No lifting is required to stand the table up either. One motion opens the board ready for use.

• • •

● AFTER EVERY PARTY, and especially those men's stag parties in the home, most rooms smell smoky and musty from too many cigarets and cigars. An easy way to eliminate this overnight is to mix a little ammonia in a basin of water and allow it to stand on a table. The room will smell fresh with the dawn!

• • •

● TABLE TENNIS Is the latest craze in Hollywood. An easy way to make a home table is to construct two saw horses table height, use two seven-foot cross pieces, and lay your ply-wood table top overall. It's best to get the ply-wood in two pieces, each 5 by 4½ feet in size. The two panels handle easier and are much lighter. The top must be nine feet long by five feet wide to be official.

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New Hollywood Coiffures

by ANN VERNON



These three formal coiffures, worn by Gail Patrick, top, Marsha Hunt, center, and Dorothy Dearing, strike an important style note for winter. You can copy them yourself, if you have the proper wave lotions, ends curlers and bob pins (See article).

Clothes Are so elegant this season, what with metallic cloth, luxurious velvets and lots of jewelled trimming, that they demand "dressed-up" coiffures.

And what a relief it is for us homebodies and working girls, forced to be trim and businesslike as to hairstyle during the day, to break out in a froth of curls, with maybe a gardenia tucked in them, on gala occasions!

There's nothing like an exciting and utterly feminine coiffure to make a gal feel that she is to be reckoned with romantically . . . And when you *feel* that way, you can usually manage to snag more than your share of cut-ins, no matter how heavy the competition!

The three new Hollywood coiffures I have selected to illustrate my point have two style features in common. First, the hair is quite short (not hanging down to the shoulders!); and, second, smooth *unwaved* areas are relieved by masses of curls. For contrast.

Gail Patrick's hair sweeps back severely from her lovely forehead to end in a mass of fluffed-out curls at the left side; but the back is more restrained, with two sleek roll curls. Isn't it *perfect* with her little hand-me-down of sumptuous cloth-of-gold?

Dorothy Dearing's classic features and her beaded moire gown are accented beautifully by her halo hairstyle. The hair is unparted, combed from the crown of the head and the ends turned up all around in soft roll curls. These ends can be combed and fluffed out, too.

Parted squarely across the top of her head (Odd but effective, isn't it?), Marsha Hunt's hair is turned up in curls both in front and back, with the addition of a soft, half-curled fringe. This coiffure has just the proper quaintness to set off her piquant nose and her pleated chiffon dress, Grecian in influence.

● If You've Studied these hairstyles carefully, you've probably already queried: "But how do they *stay* that way?" Well, [*Continued on page* 52]



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IN HOLLYWOOD WITH PEGGY WOOD

Noted Stage and Screen Actress and Authoress Plans a Model Filmland

IT SEEMS to me that legislators have always been singularly blind to the problems of actors and have never taken into consideration the comparatively short earning life of artists when they slap taxes on the peak of their financial incomes as if what they earned one year was the index of what they would earn all their lives.

Just now that new tax in California is causing many furrowed brows in Hollywood but some have gone beyond the what-shall-we-do-about-it stage and there is a rumor rampant that several of the more constructive minded are thinking of a plan to buy an island off the coast of Mexico and set up a country and government of their own, planned for the interests of the movie world!

• •

What a grand scheme! One is always playing with the idea anyhow that someday one will retire to a lovely tropical isle and live in peace and beauty to the end of one's days. Well, there is magic in islands.

But I am wondering just what sort of a government they would lay out. Would it have a President and senate like ours or would it perhaps be a monarchy?

• •

In this new land it seems that there should be real titles for those glamorous beings who represent to us the princes and princesses of our fairy-tale world. To us, Greta Garbo is a queen, queen of the hearts of that great domain which is hers all over the world. Surely Clark Gable is the dream-prince of millions of loyal subjects, and we might call Joan Crawford the crown princess.

The idea of titles for this community of royal personages grows on me. They shouldn't be hereditary, of course, but would be elected by the public whose realm they have left to live on this enchanted isle. We might make a list of the titles we know and take a vote on who was to have which. Let's see, how does it go?

• •

You Fill In The Names

King .....
Queen .....
Prince .....
Princess .....
Duke .....
Duchess .....
Marquess .....
Marchioness .....
Earl .....
Countess .....
Viscount .....
Viscountess .....
Baron .....
Baroness .....
Baronet .....
Knight .....

Let's have a vote and see who would be what!



—Rhodes

Here's Peggy Wood with Kitty Carlisle, snapped at a recent afternoon party in Hollywood where filmdom's elite gathered

Think of it, there wouldn't be a commoner on the place! Nothing but nobility, and all of them looking as royalty ought to look but never does!

• •

While we are waiting for the returns we shall have to speak of these particular people as plain Mr. and Mrs. At least that is how the names went into the newspapers from the Robert Montgomerys' cocktail party the other Sunday. But the setting of the affair in their charming house, the gardens lighted with quaint old-fashioned fairy-lights—do you know what they are? They're small colored glass pots in which a wick burns in a setting of tallow—made the place a foretaste of what those fairy palaces will be like on the Enchanted Isle.

I must tell you more about those lights. They were spaced at regular intervals outlining the terraces and gardens and flickered in the soft breeze with a beauty no Mazda lamp could ever achieve! Bob Montgomery took me out on a personal tour of them and I felt Max Reinhardt, with all his torches coming down the mountain side in *Midsummer Night's Dream* never produced a lovelier effect!

• •

Talking to Gene Raymond at one of Anita Loos' charming Sunday afternoon get-togethers, he just happened to mention the amazing fan gift he received from an English girl in Cairo. A string of mummy beads—imagine it. She found them in a tomb near Luxor, said to be over 5000 years old. They were worn by an Egyptian queen and are supposed to bring good luck to the owner. Truly a rare gift—but from the looks of Gene's box-office record the luck part might seem a bit superfluous right now.

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OTTO KRUGER'S STAG PARTY

Things have to be right for a bunch of choosy men. Take Otto's advice and try these recipes!

by DOROTHY DWAN



—Photo by Rhodes

Chicken and dumplings! That's Otto's favorite dish. He tells you how to prepare it in its most delicious form

"THERE ARE TWO interests in Otto's life from which Ottillie and I are excluded," confided Mrs. Kruger to me when I happened in on them one day, "his golf game, and his stag parties."

"Now honey," remonstrated Kruger, "you know I asked you to play nine holes with me just last week, and the only reason you aren't included in my parties, is out of consideration for the other men."

"Oh, hush," laughed Sue. "You know perfectly well I can't abide 'apron strings.' A man should have a few interests in life outside his family and work."

This conversation should enlighten one as to why the Krugers have been happily married for sixteen years, I thought. We were sitting in Otto's play room, drinking what he proudly calls a "Kruger Krunch."

Sue and Otto were having a breathing spell from taking inventory for his stag party to be given that evening. She had just presented him with something new in the way of a billiard table straight from a smart New York shop.

"Look," said Kruger gleefully, "it has a purple cover instead of the old drab green. The balls are different too, as they are all in solid colors with no stripes to distract the eye. Wait until I get Bob Young in a game now."

He couldn't rest until he had shown me the special cover that came with

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HOLLYWOOD'S recipes are kitchen-tested by Anna Belle Lee, noted home economics expert with modern testing kitchens in the Hollywood Citizen-News building. You can depend on all recipes to give finest results. Send for them NOW!

Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS INCLOSED!

the table, making it usable for ping pong, and yet another which transforms the four legged structure into a buffet table, or bar.

● "The Kitchen Is yours from now on, my lord and master," reported Sue, coming back to us. Turning to me, she explained, "That's one reason Otto likes to give his parties, so he can puff up like a toy balloon, when his cronies rave over his culinary achievements."

"You're just the man I'm looking for," I beamed. "Give me some of your recipes you are using tonight, won't you?"

"Sure thing," answered the actor. "I'm going to have my specialties—Chicken and Dumplings, Corn Pudding and Cole Slaw.

"Have two, three-pound yearling chickens (select plump ones with some fat on them). Cook them slowly over simmering heat until the chicken is very tender. Season with salt and pepper while cooking. When your chicken is done, there should be about three or four cups of broth. Remove the fowl and keep it hot in a slow oven, pouring a little broth over it to keep from getting dry. You should cover the vessel closely. Cook the broth alone until about one-third of it has boiled away, then add as much milk as it will stand without losing the good chicken flavor. Thicken with flour and water to consistency of gravy, and if necessary, add a little more salt and pepper. Place the chicken in the gravy and keep hot while the dumplings are cooking."

DUMPLINGS

Kruger wrote down the following recipe for his dumplings:

3 cups flour
1 and ¼ teaspoon salt
2 eggs beaten lightly
7 teaspoons of baking powder (this is not too much as they must be very light)

Milk to make a soft drop dough.

Have slightly salted water boiling in large kettle. Drop in dumplings enough to cover the surface of kettle, place cover on tight, allowing no steam to escape, reduce heat so that dumplings will continue boiling, but not too fast. Do not uncover for at least twenty minutes. Remove from kettle and serve with chicken and gravy. These recipes will serve eight or more.

"Otto's Corn Pudding really is grand," said Mrs. Kruger. "I've been giving it to friends of mine. I happen to have his recipe written out."

CORN PUDDING

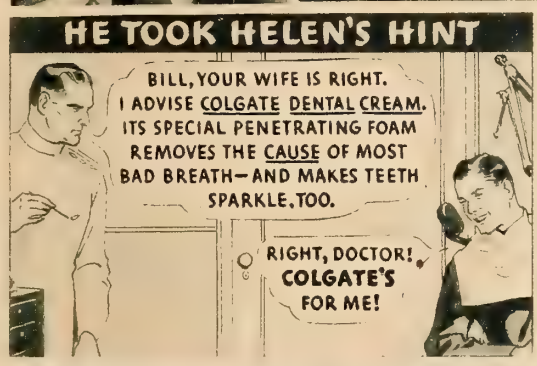
So here we have it, straight from the Kruger household:

2 cans Golden Bantam Corn
2 chopped pimentoes
1 tablespoon minced onion
2 tablespoons melted butter
2 tablespoons cornstarch
1 pint of milk
6 eggs
1 and ½ cups bread crumbs
Salt and pepper to taste

Pour small amount of milk on bread crumbs to soften. Combine all other ingredients but eggs. Mix the cornstarch with a little of the milk, and add to the softened crumbs. Combine both mixtures. Beat egg yolks slightly and mix in thoroughly. Beat egg whites until very stiff and fold in gently. Bake in large buttered dish, set in pan of water. Bake at 350 degrees until firm in center. Remove from the pan of water, and allow the dish to remain in the oven for at least

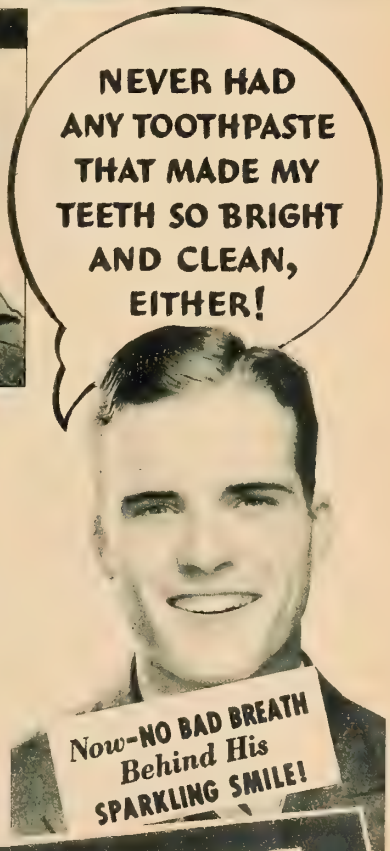
[*Continued on page 72*]











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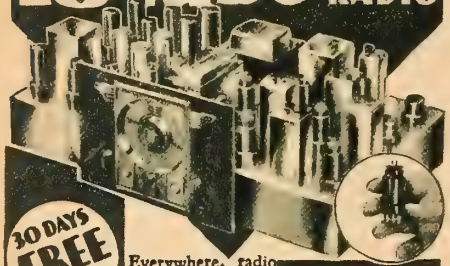
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Hollywood's News Reel

(Continued from page ten)

Muriel to Wed

MURIEL EVANS DIDN'T intend to announce her betrothal to Marshall Worcester, young business man, for several months yet, but when a gossip-columnist tried to link her name with that of Ronald Colman in a romantic way, Muriel cut loose with verbal gunfire, and began wearing Marshall's ring in public.

• •

Double Play in Gems

WHEN ELEANOR (toe-tapper) POWELL called off her short-lived engagement to Abe (orchestra leader) Lyman, she sent back to him the $5,000 solitaire he had slipped on her finger to seal their troth.

And, believe it or not, Abe took advantage of a 90-day return clause in the purchase agreement, and got his money back from the jeweler.

• •

Work Comes First

IT IS BUSINESS as well as love that is bringing Douglas Fairbanks, Jr., back to this country for a month's sojourn.

Arriving from London, he spent two weeks in New York with his new heart, Elissa Landi, before coming on to Hollywood to test feminine stars for the rôle opposite himself in his next self-produced English picture.

While Elissa has intimated that she and Doug, are betrothed, the latter insists he's too busy with his celluloid tasks to wed anyone right now.



This glorious vision is a glimpse of *The Great Ziegfeld*, with lovely Virginia Bruce wearing the fine feathers. It's one of the big pictures



The world is full of bumps for these two attractive Columbia players; Lois Lindsey, cooling off while in personal contact with the ice, tries to look pleasant as Gloria Shea helps her to her feet

• •

Love Comes to Mickey

FRECKLED, TOUSLE-TOPPED Mickey Rooney, who used to devote his surplus energies to such strenuous pastimes as football and hockey, has suddenly blossomed out as one of the colony's better dressed young men. And all because he has found romance for the first time!

The cause of Mickey's palpitating heart is Carol Shannon, attractive 14-year-old sister of Peggy Shannon.

Mickey now spends his entire weekly allowance—$2.50—on flowers and candy for Carol.

• •

A One-Car Show

LESLIE HOWARD DRAWS envious sighs from his fellow stars as he slides down the boulevard in his new English-built, open-air, underslung motor, which is equipped with all the latest gadgets, red-leather upholstery and air-filled cushions.



English loveliness personified! Here's Jessie Matthews, GB actress, in a very fine-feathered costume for a Gaumont-British film

Let's End It All

(Continued from page six)

Woolsey: (turning on him) How do you know which way I want to die?

(He pulls the trigger and there is a terrific report.)

Wheeler: Gee . . . that was my last bullet, too.

Woolsey: It's just as well. I don't want to be scared to death. We'll have to think of some other way.

(Both sit and go into deep thought.)

Wheeler: (finally) I don't see what you want to commit suicide for, anyway.

Woolsey: (with false bravado) I've got to, that's all. When I make up my mind to do a thing . . . I do it!

(As he says this, he rises, dramatically, and hits his head very hard against the wooden bucket directly overhead. With a cry of pain he turns angrily on Wheeler.)

Woolsey: (furiously) Why didn't you tell me that thing was there?!! I might have killed myself!!

FADE OUT.

Hollywood Slanguage Interpreted by Wheeler and Woolsey

Long shot—**A highball.**
Medium-shot—**Half-shot.**
Two-shot—**Bert and Bob.**
Three-shot—**Hollywood Triangle.**
Close-up—**A big mug.**
Mugg—**Make faces.**
Take it big—**Mugg.**
A big take—**Income tax.**
Double-take—**Super-production.**
Pan—**Popular sport.**
Insert—**To knife.**
Fade out—**Last Roundup.**
Dolly—**Platinum blonde.**

DOES YOUR SKIN LOOK LIKE SILK OR CANVAS?



It's that Hard-to-Get-at "Second Layer" of Dirt that Makes Your Skin Coarse and Gray

By *Lady Esther*

A black slip under a white dress will make the white dress look dark—grayish!

The same holds true for dirt buried in your skin. It will make your skin look dark—give it a grayish cast. It will also clog your pores and make your skin large-pored and coarse.

It's safe to say that 7 out of 10 women do not have as clearly white and radiant and fine a skin as they might, simply on account of that unsuspected, hidden "second layer" of dirt.

There is one sure way to remove that underneath dirt and that is to use a cream that penetrates the pores.

A PENETRATING Face Cream

Lady Esther Four-Purpose Face Cream is a *penetrating* face cream. It does not merely lie on the surface of your skin. Almost the instant it is applied, it begins working its way into the pores.

It goes to work on the waxy dirt, breaks it up, makes it easily removable. When you cleanse your skin with Lady Esther Face Cream you get dirt out that you never suspected was there. It will probably shock you when you see how really soiled your skin was.

Two or three cleansings with Lady Esther Face Cream will actually make your skin appear whiter—shades whiter. You would think almost that you had bleached it, but that's the effect of *thoroughly* cleansing the skin. When your skin has been thoroughly cleansed it blooms anew, like a wilting flower that has been suddenly watered. It becomes clear and radiant. It becomes fine and soft.

Supplies Dry Skin with What It Needs

As Lady Esther Four-Purpose Face Cream cleanses your skin, it also does other things. It lubricates the skin—resupplies it with a fine oil that overcomes dryness and makes the skin velvety soft and smooth.

Cleansing the pores as thoroughly as it does, it allows them to function freely again—to open and close—as Nature intended. This automatically permits the pores to reduce themselves to their normal, invisible size.

Also, Lady Esther Face Cream makes so smooth a base for powder that powder stays on twice as long and stays fresh. You don't have to use a powder base that will ooze out and make a pasty mixture on your skin.

No Other Quite Like It

There is no face cream quite like Lady Esther Face Cream. There is no face cream that will do so much definitely for your skin. But don't take my word for this! Prove it at my expense.

Let me have your name and address and I'll send you a 7-days' supply. Just mail a penny postcard or the coupon below and by return mail you'll get the 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of my Lady Esther Face Powder. Write today.

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Snapped at Paul Stone's fashionable afternoon party were Capt. W. H. Fawcett, publisher of HOLLYWOOD Magazine, Mrs. Fawcett, and Toby Wing

New Hollywood Coiffures

(Continued from page forty-four)

that's a question your beauty editor is prepared to answer! These coiffures don't become stringy before the third dance, simply because they are built on the firm foundation of good permanent waves.

Of course you are now asking (I *know* how skeptical you can be. And I don't blame you, either!): "Just what *is* a good permanent wave, anyway?" There are several highly perfected systems today, so that a truly successful permanent wave is no longer a bit of unexpected luck.

One system, quite popular in Hollywood studios, offers you an important protection: the pads to be wrapped around your hair (after it is wound on the rods) come in tightly sealed packages . . . It's the practice followed by some operators, of using old or inferior pads in giving a wave that produces many a permanent wave failure. But when you have your hair waved by this method, you *know* that both the supplies and the machine are genuine. If you wish to write to me, I'll be glad to send you the name of the manufacturers of this system. And they can tell you where their super-waves are given in your home town.

● To Be In Harmony with the romantic new coiffures, your hair must have other qualities than artificially-induced curliness. It must be well lubricated and kept really clean. Then only will it have that natural glossiness that makes *any* shade of hair—brown, red or honey blonde—so bewitching to the so-called stronger sex!

This business of keeping your hair well lubricated *and* gleamingly clean can be done at one fell swoop if you use a good oil shampoo once a week. I can recommend one that has been used for years in beauty salons to recondition dry, brittle hair. It is a mixture of pure vegetable oils, broken up in such minute particles that they penetrate the sheath-like covering of each hair. Chemically treated so that it rinses away in water, it makes a quick but thorough cleanser, too, spiriting away, like magic, all dandruff and lustre-dimming film. If you will write to me, I'll be glad to give you the trade name of this special reconditioner-shampoo. It's not expensive—only a dollar for twelve shampoos.

You don't have to go to an expensive hairdresser to achieve elaborate coiffures like those shown here. If you have a good wave lotion to make your damp hair manageable; bob pins to hold the waves or straight portions securely in place; and convenient curlers to produce those lovely, soft roll curls—you can turn out a very professional looking wave in your own bathroom!

● One of the Best wave lotions I've ever used is heavy enough to mean business, yet light enough so that the hair is soft and free from residue when dried. It comes in a wide-mouthed bottle (for economical "comb-dunking") and costs nothing to speak of . . . There are some extra-strong, flexible bob pins, too, that I've found invaluable for making bangs like Marsha Hunt's. The trick is to form a row of flat curls (moistened with wave set), slip one of the bob pins horizontally over each curl and another pin vertically. The two lock tightly and stay in *much* better than ordinary hairpins. Want the name? . . . I can also give you the name of some perforated curlers that a six-year-old could use with nonchalance. The perforations, as well as the open ends, permit free circulation of air, causing your curls to dry in about 20 minutes, much to your surprise. They fasten securely and have no jagged edges to prod your scalp, should you decide to wear them to bed.

So much for your hair!

Now I want to tell you briefly about a new compact introduced a few weeks ago by the makers of one of our most popular rouges and lipsticks. Both these cosmetics are of the type that blend with any skin and coloring, giving the lips and cheeks just enough color without making them flamboyant. The lipstick, which is famous for its emollient base as well as its soft, flattering tones, is tucked into a little indentation in the compact and can be lifted out with ease. A pat of the dry rouge fills the rest of the space in this pretty silvery compact, which has space for your monogram. Incidentally, it's the *first time* this particular rouge has been available in a compact. Are you interested in the trade name? The price is amazingly low—only $1.50!

Her Star Moves Back to the Heights

(Continued from page thirty-two)

● This Summit She reached with no guide but her own hard work and her own persistence. The stoniest hearted observer would have granted her leave to pause for a moment, as she had at the top of Monte Orach, for a brief "Hoorah for me!" But, from the sound stages of Columbia studio, where Marian set to work in Ruth Chatterton's *No More Yesterdays* with *Crime and Punishment* still in the cutting room, emerged no sounds of jubilation, no songs of self-praise. Marian Marsh, it would appear, can take this sort of climb in her youthful stride.

This manner of restraint in the face of success is not too common in the high places of Hollywood. So, as we sought out Marian Marsh for a chat in her studio dressing room, we wondered at her modesty.

"Modesty?" she reflected when our conversation began. "Really, it's not that. I think good sense is a better word for it."

With that, she plopped herself down cross-legged on an ottoman, and, as though for her own enlightenment, began a leisurely summary of her career.

"The top, as you call it, in films," she said, "is a very slippery place. I know it, you see, for I reached it once before."

● She Remembers Being very excited—as what sixteen-year-old wouldn't be—at the success of her performance as Trilby when Warner Brothers filmed the DuMaurier story with John Barrymore as Svengali six years ago.

"They called me a 'discovery' then, when I knew I wasn't. After all, I had worked in films off and on for two years before that—I was an extra and hoping for the big chance like every other extra since this myth called Hollywood began.

"They said my Trilby was 'amazing,' and I knew all the time that I had done nothing that any other girl, who was young and pretty, and who had the same direction and who was surrounded by the same great cast, could not have done. Mr. Barrymore, really, was an inspiration.

"I suppose I was at 'the top' for awhile after that. But it was a position which I gained through influences outside me. I knew then that I must work a long, hard time before I could maintain my foothold.

"So I worked, and worked . . . in Hollywood and in studios in England and on the continent. There were a few performances which pleased me, a great many more which fell short of my own set of standards. I came back to Hollywood and worked some more. And after awhile, along came *Crime and Punishment.*

"Here, again, was the happy combination of circumstances which made Trilby a success. Here again, were merged the forces of a great director, a great star, and one of the greatest stories ever written. Of course, my Sonya was right. It had to be, in that setting. I'm glad that it was good. But, perhaps, I can do something still better. At any rate, I'm not going to stop working. . . ."

This, we thought, was carrying good sense a little too far.

"If you won't congratulate yourself," we blurted out, "let us do it for you. Your performance as Sonya—in the light

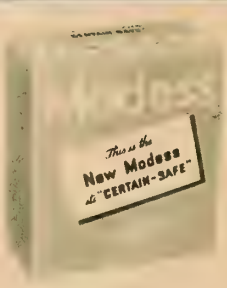
[*Continued on page* 54]



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Her Star Moves Back to the Heights

(Continued from page fifty-three)

of your twenty-two years—was inspiring and inspired. Look what the other twenty-two-year-old youngsters in movies are doing, tap dancing in college musicals, for the most part. And you have just delivered yourself of a convincing Dostoievsky heroine."

"I may be only twenty-two," she cut us short, with that radiant smile which flashes at you when you least expect it. "But remember I'm a veteran at my trade. I should have the judgment which comes with old age."

Sensation or no sensation, Marian is simply a working girl who likes her work. And she takes it seriously. No better evidence of the fact than an amusing episode which occurred when Marian was working in a film in Germany three years ago. She tells this story on herself, so it's fair to pass it on to you:

Marian was playing the leading feminine rôle, and playing it in German, although the language—until the day she went to work in the film—had been one of those things she planned to get around to before too many years flew by.

Every day Marian was up at dawn, to learn her German lines. Tutors coached her in the proper inflections, and gave her the sense of the words in brief. All went swimmingly until one day when the director asked the cast to remain for a few moments after the usual quitting hour, to take a scene. Marian, coached on the spot, was told that she was playing a tragic love sequence. She did it, after a few hasty rehearsals, in what she thought was acceptable form.

Imagine her surprise, when, at the first running of the day's rushes, every one in the projection room howled with laughter throughout the "tragic" scene. Not until then did the little girl from America know that she had been reciting, with Ophelia's face and Hamlet's gestures, the lines of the season's funniest joke!

—PAULINE SWANSON.



Talking things over on the deck of the Matson-Oceanic Liner Monterey! Helen Twelvetrees and Ruth Etting found themselves aboard the same ship, the former headed for Australia to make a picture and Miss Etting to Honolulu for a vacation

Fan Mail

(Continued from page sixteen)

the time. We signed her guest book and then she took us to her apartment.

"Friday, we left for Yellowstone and home. Don't you think we saw quite a bit of Hollywood for the short time that we were there?"

Whew! We'll say she did! And that proves that if you are good, loyal fans, Hollywood will be kind to you.

Lorraine Hay of Oklahoma City writes:

"It was one afternoon in Rock Creek Park, Washington, D. C., that I first met Norma Shearer. But I recognized her only as a gorgeously-smart girl with a friendly, dazzling smile, riding a beautifully-groomed horse. It was only after I returned home that I realized the significance of that meeting. The evening paper bore a photo of the scene I had witnessed and below that picture was printed:



Norma Shearer

Norma Shearer, here on a visit, rides to fit herself for next film polo game.

"I have met Norma Shearer. And I couldn't have known her better, had I known her all my life, than I did on our chance meeting in Rock Creek Park. She was herself, and as herself, Norma Shearer is the most gloriously thrilling person alive!"

Ruth Brocker Stone of Brooklyn writes:

"Last March, I saw Claudette Colbert in person and she completely won me over and I'd love to tell you why . . . I was waiting with some friends who were to sail for the Coast via *The Virginia*—and there she was! Her exquisite coloring which unfortunately, the cameras do not register, fairly dazzled me, and I shamelessly stared to see her lovely face. She was standing there with a friend and instead of turning her face away with a cold, and even justified *'How dare you?'*, she smiled in the friendliest sort of way and seemed to say, *'I'm glad you like me—I want to please you—look at me all you wish to!'*"

● Lester Young of Barnesville, Minnesota, asks who, of all the stars, has the greatest number of fans.

That would be hard to say, Lester, but we do know that Buck Jones, western hero, has the largest number of registered fans, and since there's a nice little story connected with it, we'll tell it!

Away back in 1929, Buck got off a train in New Jersey. There was a great crowd gathered to see him and aiding the police with that crowd were a number of boys. That pleased Buck so much that he asked about the boys and learned that they were youngsters being trained by the police and belonged to a special honored organization.

Buck thought it a splendid idea and decided to further it by organizing such honor groups all over the world. Thus the "Buck Jones Rangers" were born and now number over three million worthy young lads, with headquarters at Belvedere Gardens.

You can join by applying for membership and presenting your credentials—a

[Continued on page 59]

Doctor reveals what 774 Illinois people did to help



KEEP FROM CATCHING COLD!

Test made under medical supervision for 2 full winters

The people lived together, worked together, ate the same kind of food

THE ONLY DIFFERENCE:

one half gargled with Pepsodent Antiseptic; the other half did not!

Proof of results obtained with

PEPSODENT ANTISEPTIC

CAN Pepsodent Antiseptic prevent colds? That was the question put before a reputable doctor noted for practical research. He was asked to find the answer in his own way. To take as much time as he needed. To spend as much money as was necessary.

This famous Illinois test is the result of his efforts. He worked for two full winters, with 774 people in all.

The people lived together. They worked together. They ate the same foods. In every way possible, this test was made under strict medical supervision.

The results left no doubt that *Pepsodent Antiseptic did reduce colds!*

The doctor's report

One half of the people gargled with Pepsodent Antiseptic twice a day. The other half did not gargle with Pepsodent Antiseptic.

And here is the doctor's report of actual results:

Those who did not gargle with Pepsodent, had 60% more colds than those who used Pepsodent Antiseptic regularly.

What's more, the relatively few who caught cold, even though they used Pepsodent, *got rid of their cold in half the time required by those who did not use Pepsodent Antiseptic!*

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My Daughter Ida

(Continued from page thirty-four)

couldn't get enough of it. She studied everything she could about acting and about the theatre in general, reading plays, reading histories of the stage, biographies of players. With equal enthusiasm she studied music and dancing.

● SHE FELT THAT the motion picture was fast robbing the stage of its time-honored place and through her cousin, Lupino Lane, obtained extra work at the British International Studios. Not long after that, she discovered that Allan Dwan, an American director, was testing girls for a small part in a picture he was to direct, called *Her First Affair.*

Ida was very anxious to work in the picture, to be on the set and to learn all she could from this American man. She applied for a test and met Mr. Dwan. He passed her up for the part she applied for and gave her the lead—a grown-up lead and she was but thirteen and a half!

Perhaps because her father had never permitted her to play child parts, perhaps because she had always associated with grown-ups, or perhaps because Mr. Dwan was a very splendid director, she made good in that first picture and from then on played leads.

● ONCE, IT SEEMED that her career must be halted—forever. Ida was run over by an automobile. She was hurled high into the air and crashed down upon a gravel walk. Her sweet little face was literally torn to shreds. Those were pitifully anxious months waiting for the bandages to be removed—and when they were r e m o v e d—scars—horrid scars! However, the doctor told us that in time they would diminish. They have—you can scarcely see them now, but at the time it was hard for us to believe.

Ida, however, did not share our pessimism. She had read of a like accident befalling Carole Lombard. She had seen Carole on the screen and thought her the most beautiful woman in the world. If she could suffer such injury and still be so perfect to the camera eye, Ida felt she had nothing to worry about.

She was right—and to this day, Ida almost worships the beauty of Carole Lombard. There are certain angles in pictures, where Ida resembles Carole, and I notice that those are always the pictures she drags out to show people. If anyone notices the resemblance, Ida is happy for days, feeling that they are "sisters under the scars."

● THERE WAS MUCH excitement at our house when Ida was invited to come to America to make a test for *Alice In Wonderland.* We understood it was to be a great picture and that the girl fortunate enough to play in it would be, as the Americans say, *set for life.*

It was Ida's big chance, we were all agreed on that, but wasn't she too young to go to a strange country all alone? I had been to America, I knew the ropes, so to speak, but if I went with her, my husband and I would be separated for the first time in our married lives. Then there was Rita who certainly was at the age when she most needed her mother. Ida would have to go alone.

"All right," Ida said, "I don't know a thing about the country, nor the people, nor the money, and I've heard Hollywood is a dangerous place, but I'll go alone. It'll be better than breaking up the family."

She said it as bravely as a sixteen-year-old could say anything, but we couldn't help but feel the trembling in her heart. Our decision was reached, I was to accompany her and Rita was to stay with her father.

I didn't know just how long I would be gone but I determined that for Ida's sake, I would make it a lovely holiday. Ida, of course, would have to work hard, but she must have a good time, too, so that if nothing came of the venture, we could go home with happy memories.

● WHEN IDA WAS tested for the rôle of *Alice,* it was found that she didn't photograph childish enough. However, she was placed under a long-term contract and so began her American career.

She is very nervous and easily discouraged when she is starting a picture, but once the picture is under way she is sure of herself and everything goes along smoothly.

She liked Hollywood and its people—she became a little "Yankee" over night, bringing home to me bits of American slang and American phrases. Americans liked her, too, and took her up professionally as well as socially. They were equally as kind to me—scarcely an invitation comes to Ida that does not include me, and usually, I accept, because this is my holiday.

● WHEN IDA IS on a picture, we lead very quiet lives, reading, writing letters, listening to the radio—anything and everything but knit and we've threatened to take that up soon. Ida studies a great deal—it is her ambition to be a very well informed person. No matter what subject comes up during the day, if it is foreign to Ida, you may be sure she'll be surrounded with a flock of books that evening doing research work.

She always says, "I never want to have to sit in a corner and keep quiet just because I don't know what people are talking about." It has always been her theory, and I think a good one, that anything she takes the trouble to look up will remain a permanent part of her education.

Since I came to America solely in the interests of Ida's career, she insisted that she take care of all financial obligations. She has done so in a manner that makes me very proud of her.

We have always had a home, so she wanted one in Hollywood. It was not sensible to buy a home at first so we rented a furnished house. Ida was not pleased with the way it was furnished but rather than put a lot of money into furniture, she merely had the old upholstered pieces covered with brightly colored glazed chints.

She employs a cook, a driver and a maid. She thought at first that she could do without the driver but driving makes her very nervous.

● AT TIMES when I think she is being a bit extravagant, I quietly talk things over with her, and we cut down on bills. Outside of spending money on others, Ida is not extravagant. She has quite simple tastes. She doesn't care for clothes, especially fluffy, girlish things. Her street clothes and party clothes are always neat and conservative. Her home clothes con-



Latest invasion of filmland by an opera star is by Marion Talley, above, who is now under contract to M-G-M

sist of pyjamas or slacks. She does like shoes and can never seem to buy enough of these lovely American styles.

She doesn't like beauty parlors—they make her very nervous. On the set her maid does her hair and at home, she likes to do it herself. It really takes very little "doing" since she never looks sweeter than when it is combed back of her ears and a little ribbon tied on the top of her head.

A few months ago, we went to London for a visit. Our first trip home after coming to America in 1933. Rita was just beginning to grow into a tall shy girl. Ida felt that Rita was developing an inferiority complex from having a father busy on the stage and in pictures and from having a mother and sister in Hollywood. She insisted on bringing Rita to Hollywood with her and ridding her of her self-consciousness.

Rita has had the time of her young life permitting Ida to play guardian. Rita has dancing lessons, tennis lessons, riding lessons and skating lessons. Since Ida wanted the responsibility, I do not interfere with the "lessons."

● When It Comes to love affairs, Ida is a lover of love. She comes by it naturally. Stanley was the one love of my life and I have never gotten beyond the lover stage. The nearest to a cross word Stanley has ever spoken to me is to boyishly say, "Three women in the house and I'm out of shaving cream!"

So when Ida fancies herself in love, which she does quite often, she takes it seriously for a while. Then it doesn't go as smoothly as she feels that it should, and she comes to me heart-broken. I let her wail about it for a while because I know that young girls must enjoy their "heartache" a little bit. If she doesn't snap out of it then, all I have to do is to accuse her of being dramatic. Then the funny side of it appeals to her sense of humor and she is able to laugh at herself. And I know that when the right man comes along, it will be all laughter—no tears.

Stanley has just arrived in Hollywood for a visit. When he must return to England, I am going with him and taking Rita. I shall be very happy to be home once more but it will be a long, long time before I forget my wonderful Hollywood holiday with my *daughter-friend,* Ida Lupino.



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ALWAYS HERSELF

That enviable woman who is never at a disadvantage, never breaks engagements, never declines dances (unless she wants to!) and whose spirits never seem to droop! She is apt to be that eighth woman who uses Midol.

Eight million women have had to always consider the time of month in making an engagement — avoiding any strenuous activities on certain days.

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Are you a martyr to regular pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you your confident self, leading your regular life, gloriously free from periodic pain and the old discomfort.

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Win Back Pep, Clear Your Skin, Look Younger.

Women Need Help More Often Than Men

When Acids and poison accumulate in your blood you lose your vitality and your skin becomes coarse and cloudy—you actually feel and look years older than you are. And what is worse, functional Kidney disorders may cause more serious ailments, such as Getting Up Nights, Nervousness, Leg Pains, Lumbago, Swollen Joints, Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting, Itching, and Acidity.

The only way your body can clean out the Acids, poisons, and toxins from your blood is through the function of 9 million tiny, delicate tubes or filters in your Kidneys. When your Kidneys get tired or slow down because of functional disorders, the acids and poisons accumulate and thus cause much trouble. Fortunately, it is now easy to help stimulate the diuretic action of the Kidneys with a Doctor's prescription, Cystex (pronounced Siss-Tex), which is available at all drug stores.

Doctors Praise Cystex

Dr. Geo. B. Knight, of Camden, New Jersey, recently wrote: "When Kidneys don't function properly and fail to properly throw off the waste matter strained from the blood, aches develop in the muscles and joints, the appetite suffers, sleep is disturbed, and the patient is generally run-down and suffers with lowered vitality. Cystex is an excellent prescription to help overcome this condition. It starts its beneficial action almost immediately, yet contains no harmful or injurious ingredients. I consider Cystex a prescription which men and women in all walks of life should find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."



Dr. G. B. Knight

World-Wide Success

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy and in accordance with the strict requirements of the United States Dispensatory and the United States Pharmacopoeia, and because it is intended especially for functional Kidney and Bladder disorders, it is swift, safe and sure in action.

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Wendy Tells How to Fall Out of Love

(Continued from page thirty-three)

Unfortunately, we're made so that everyone has to go through experiences for herself, and make her own decisions. Suppose my younger sister began to mope around the house over a man.

If I said to her, "Listen, dear, you ought to go out to parties and meet a lot of fascinating men—and forget him!"—do you think she'd listen? No! She'd sit and pine just the same, if she felt that way. And so would I!

Throwing yourself into work is supposed to be another cure-all for love. In a way, perhaps, it is. During the separation, I have grown more independent. I've gone through a lot in Hollywood. The town frightened me a little at first. Everyone was so friendly—calling me by my first name even if they hardly knew me! I thought I should be that way too.

Then I discovered that because I acted so down-to-earth and unprententious, they didn't think as much of me as if I'd put on a bit of an act. Now I've dropped the rah-rah stuff—it really wasn't *me* at all.

With these experiences, naturally, I feel that I've developed. Being really self-supporting has made me take a different view of things. I had never lived apart from my family for so long before. Now I've just begun to discover what I really want—what my own desires are.

● MAYBE, WHEN I meet *him* again, I'll find that all this *has* worked! Now, however, I can't say truthfully that it has. Every picture I make, I find myself thinking, "This will be shown in New York or Florida or wherever *he* is!" I'm hoping he'll see it, and think of me.

It goes on and on, you see. I'll think I have forgotten. *Then there will be a cable or a phone call, and I know I haven't.*

Don't think I'm being tragic about it! I'm not the type to hang out of a window waiting for a man to come back to me. I have a man's mind about things like that. I'll go out with people—create new interests.

I've had my independence too long to surrender it lightly. I realize that I have accomplished something on the screen—I want to do much more. That's what the separation has done for me.

● THEN TOO, I sincerely believe it's good for a girl to be handed a large razzberry on a silver platter. It stirred me up. *It made me a better actress.* At the studio, sometimes, they're astonished that I feel certain scenes so strongly. That I can "cry on demand". Listen—all I have to do to start the tears rolling is to go behind a flap and think of the last boy who gave me a kick in the face!

Love is funny, when you think of it. Who am I to talk about it—to tell anyone how to fall out? Certainly there isn't any one-two-three step process!

To me, love is something much more than a physical thing. There has to be understanding—the sort of emotion between two people that can let you and him spend an evening sitting before a fire, reading books, being happy just because you're both there!

When you've found that—when you're *sure* that you have found it, there won't be any reason to fall out of love!



Ruth Chatterton took these three Sealyham terriers with her to the airport, but left them on the ground when she took off in her new Stinson plane for a brief vacation. She's currently doing *No More Yesterdays* on the Columbia lot

Fan Mail

(Continued from page fifty-five)

record of good scholarship and excellent behavior.

Myron West of Washington, D. C., asks about Jack Holt and we are glad to tell him that Mr. Holt is under contract to Universal Studios to make a series of good out-door dramas which should please his fans just as much as his westerns did.

Let me tell you a sweet story about Mr. Holt. When I first came to Hollywood, ten years ago, Mr. Holt, accompanied by his big police dog used to call daily at the house across the street. He was always loaded down with flowers and packages.



Jack Holt

My curiosity got the better of me. I investigated and found that he was calling upon a little girl who had been hurt during the filming of a picture where he was the star. In no way was Mr. Holt responsible for her accident but he took it upon himself to pay her hospital bill and call upon her daily until she was well again.

● Lew Morrison of Seattle, Washington, tells us that Claudette Colbert doesn't have "sex appeal," but that she has "human appeal." Thanks, Lew, we'll tell Mr. C. B. DeMille, for 'twas he and not we, who started that story about her.

Mrs. L. E. Link of Santa Cruz, California, asks if there are any fan clubs in Egypt or India. We have no record of any clubs there. If anyone of our readers know of any will they tell us about them?

Dan Sing Pumps of Sheboygan, Wisconsin, says we're going a bit strong when we say that Eleanor Powell is the *world's best* tap dancer. Dan, we didn't give her that title, she won it. The contest was held in New York with the judges sitting under the stage so that their decision had to be made from the sound of the taps above their worthy heads.

Your chance for MOVIE FAME

SEARCH FOR TALENT

Extended!

Nancy McDonough was given a Search for Talent screen test at the Virginia Theatre, Champaign, Ill.



HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play extend the Search for Talent

to February 1st. 1936



Due to the large number of entries the Search for Talent has been extended to February 1, 1936!! . . . and instead of guaranteeing 6 persons a trip to Hollywood, we are guaranteeing that *at least 7 persons* will be brought to Hollywood, *all expenses paid*, for a chance in the movies!

It's simplicity itself to enter the Search for Talent . . . just fill out the entry blank (or facsimile) printed right on the back of the HOLD-BOB card, attach your photograph and send to the Search for Talent headquarters. A local committee will select from these photographs the most likely prospects for a screen career. When the Search for Talent truck arrives, those selected will be given a FREE screen test which will be forwarded to Universal Studios for final judging. Winners will be brought to Holiywood, all expenses paid, for a final studio screen test.

Blossom Chan, petite Oriental, Search for Talent entry from Minneapolis, Minn., was selected for a FREE screen test at the Orpheum Theatre, Minneapolis, Minn.



A beautiful, Chicago, Search for Talent entry is Miss Margaret Hehn. She was given a FREE screen test and a chance for fame in the movies.

Remember, one of Hollywood's first requirements is a well groomed hairdress. Do as the movie stars do, use HOLD-BOBS, always. They insure a perfect hairdress because they have small, round, invisible heads; smooth, non-scratching points; flexible, tapered legs, one side crimped—and are available in colors to match your hair.

Be sure to get HOLD-BOBS. You'll know them by their Gold and Silver Metal Foil cards, on sale everywhere...and the entry blank to the Search for Talent is printed right on the back of the HOLD-BOB card!!

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Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn $25 a week *while learning* "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned $400!

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can train you, as it has trained thousands of men and women, *at home and in your spare time*, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. *Easy tuition payments.* Decide today that you will be one of thousands of men and women earning $25 to $35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

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Please send free booklet and 32 sample lesson pages.

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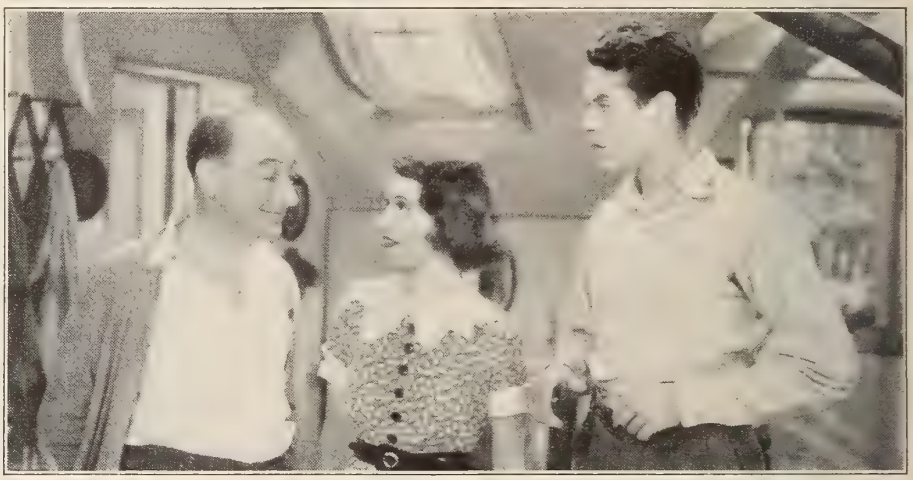
THE PROJECTION ROOM

(Continued from page thirty-five)



Billy Bevan and Ronald Colman, playing the roles of Jerry Cruncher and Sidney Carton, command this powerful moment in *Tale of Two Cities*. Colman's performace is masterful

chanting. When the picture ends you firmly believe her face is divine, her form maybe tiny but it has all the allure of Jean Harlow's, and her accent is adorable. Add to this a harum-scarum story involving Henry Fonda getting tipsy and marrying this little waif, Lily—and you have the novelty needed. The story is human and completely believable, Fonda is the best young actor to hit Hollywood yet, and the music is gorgeous. Now add that dash of sophisticated yet down-to-the-belly-laugh comedy of Eric Blore, and you really have something. John Cromwell makes the most of this array of talent and material, and Jerome Kern's music will soon be filling the radio waves with hits from *I Dream too Much.*



Eric Blore, the lovely Lily Pons and Henry Fonda are three excellent reasons for the assured success of RKO's *I Dream Too Much.* It is a delightful musical film

The cast is indeed illustrious, with Edna May Oliver, Blanche Yurka, Isabel Jewell, Reginald Owen, Basil Rathbone, Henry B. Walthall, Donald Woods, Walter Catlett and many others. E. E. Clive, in a brief bit, won applause. The setting and background action of the picture—showing the storming of the Bastille, a huge Revolutionary courtroom, the mobs striking down the aristocrats are handled with tremendous power by Jack Conway in his masterful direction. But the constant menace of the guillotine — you see its shadow everywhere in this bloody period of France—brings a depressing sensation that is lifted only by the emotional climax of Ronald Colman's sacrifice.

TALE OF TWO CITIES
(M-G-M)

THE *Tale of Two Cities* will probably bring to a worthy climax the cycle of Dickens' novels filmed by Metro and Universal. The Projection Room liked *David Copperfield* more than *The Tale*, though M-G-M spared no effort to make this picture starring Ronald Colman the artistic and dramatic equal to Freddie Bartholomew's film. However, this should not detract from the laurels due to Colman. As the obscure London attorney who has sought refuge from the stupidity of mankind in the liquor that has made his life worthless, he is superb. His love for Elizabeth Allan, as Lucie, gives him the incentive to make the one gesture which could cancel the emptiness of a misspent life, and Colman lays his neck on the guillotine to save Lucie's husband.

Mundin Takes It, But Doesn't Like It

(Continued from page thirty-one)

guests gave me a peculiar look, turned to Sheehan and said, 'Are you sure that butler,' pointing to me, 'is honest?' Sheehan winked at me and said he thought I was. Several hours later when I had left for home Sheehan approached the guest and said he was awfully sorry, but the butler had gone and had taken said guest's overcoat with him.

"The next morning I sent the overcoat back to the man by special messenger—COLLECT."

● Not Only Does a comedian have to "take it" in public, says Mundin, he has to "take it" in the studio as well.

"In one film," says Mundin, "I had to fall on the ice in a skating rink forty-eight times for one scene. Each time I fell I had a very large and fat lady, weighing slightly more than 200 pounds, fall on top of me. Did you ever fall just once on the ice? Well, if you have you possibly can imagine what forty-eight consecutive falls do to you—especially with the fat lady on top each time. I was so bruised that I was laid up in bed for four days. Then—not a single foot of the scene was left in the picture when it reached the screen. I forgot to tell you that the scene was supposed to be funny.

● "We Comedians Even have to take it in the studios in other ways than our work. Just the other day we were making scenes for *The Widow from Monte Carlo* in the fun house at Venice. I had to slide down one of those crazy chutes. Just as I started someone slipped a match under me. It ignited when I had slid about six feet. I couldn't get off the match and I had to be funny while it burned through my trousers. Just some wag's idea of good, jolly fun at the expense of a funster."

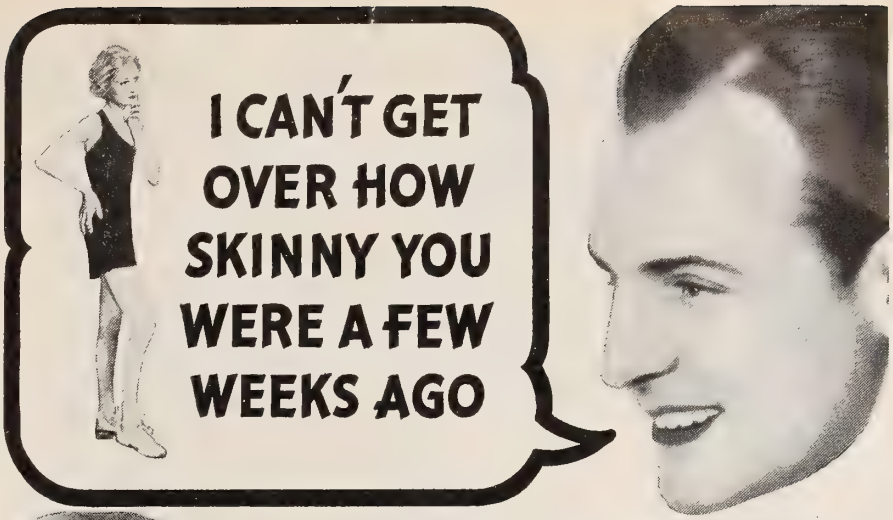
Mundin really has been "taking it" ever since his first entertainment engagement, which was with a carnival at a beach resort in England many years ago. Part of his job was to bury his head in the sand in front of the box office. A "barker" would paddle him with a big piece of board. When the crowd had gathered to see the fun the "barker" would tell them the wonders of the show. After the audience had reached the size calling for a performance Mundin would take his place with the other entertainers.

"How I used to hate sitting down in a chair on the stage after those paddlings," says Mundin.

● This Little Englishman is a brilliant conversationalist and one of the most famous story-tellers in Hollywood. There is never a dull moment at any gathering where Mundin is present, and most hosts want him at their affairs. He can sing and dance as well as he can act, and he is a perfect riot when he turns impersonator. He says nothing gives him more pleasure than signing autograph books.

Some idea of this man's popularity may be gained from the fact that during the past year his mail has brought an average of just more than one thousand letters a month asking for his photograph. He is one of the busiest actors in Hollywood.

—Hal Hall.





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Try it—guaranteed

No matter how skinny and rundown you may be, try these new Ironized Yeast tablets just a short time, and note the marvelous change. See if they don't build you up in just a few weeks, as they have thousands of others. If you're not delighted with the benefits of the very first package, your money will be instantly and gladly refunded.

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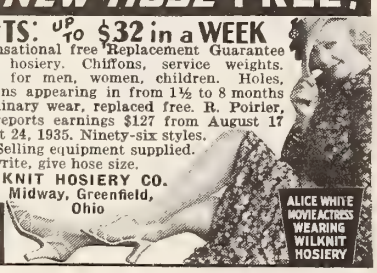
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SAFE... *because it is easier to clean*
HYGEIA
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William Powell's Sure Cure for Colds

(Continued from page twenty-nine)

● HALF-WAY THERE, the gates of heaven opened. That's poetical, but what happened when they oped wasn't. All the rain California had been storing up during its lovely (adv't.) summer came down in one piece, and about 99 per cent of it landed right on the middle of Bill's neck.

Bill stopped his car and called things names. The world, obviously and damnably, was agin' him! He began to put up the top on his car, and the top stuck...!!!

Bill pulled valiantly. The top stuck even more valiantly. Bill imbued it with personality, because thereby he could make remarks about its mother, indirectly speaking, but still it stuck. Bill gave a mighty yank, and it squirted some accumulated rain down his shirt. That was too much. Bill got up on the seat and with all his strength, he yanked at the dam' thing until it came up — and OFF . . . ! ! ! He had smashed it beyond up-putting.

"All right," he wept, in rage; "if that's the way you feel about it, then . . ." —and without more ado, he put his foot neatly and decisively through the windshield. "I'll show you!" Then he sat down in the two inches of water that had gathered on the seat, and soliloquized on the horrors of life. He finally reduced it all to a simple "Nerts!" and drove on to the studio, the rain splashing blithely and merrily on him.

● BUT OLD LADY FATE, the quaint old prankstress, had just begun to play. At the studio, she pulled a trick. Just as Bill drew up, drenched, an assistant director hailed him:

"Oh, never mind, Bill—we've just decided not to shoot that scene tonight. We won't need you."

At this point, gentle reader, we delete. We skip. We pass over. We close our ears and our minds to the details of what Bill said about movies, assistant directors, automobiles, rain, and other things. If you must—and can—you may imagine it for yourself. For our part, we refrain. And we take up the narrative again at the point where Bill sits in his rain-soaked car, on his rain-soaked seat, and in his rain-soaked mind, decides he wants a friendly shoulder to cry on.

"Why not so-and-so's?" he asked himself, naming an actress-pal you all know. She would understand! She would be sorry for him! So he called up so-and-so's house.

"Hello, Bill," she helloed.

"What," he asked, "are you doing?"

"I'm dying!—with a cold," she told him.

The world reeled about Bill's consciousness. Was this all a gag?

"Did you say—cold?" he asked.

"Yes, Bill. What are YOU doing?"

"Well—I've got a cold, too," he remarked.

"What are you doing for it?" she wanted to know.

"Oh—just driving around in the rain," he told her.

"Are you crazy?" she asked.

"I think so," he admitted. "You like ice cream?"

"Yes," she conceded.

"Fine. I'll bring up some vanilla and some chocolate, and we'll eat it and have our colds together, eh?" he asked.

"All right, come ahead," she said.

With the ice cream, Bill drove through the rain to so-and-so's hillside home. He didn't mind the rain any more. He couldn't get any wetter, and he was sure he'd die of pneumonia tomorrow, so what the—? He reached the gates to so-and-so's fence, and stopped.

All was dark. He tooted. Nothing happened. He asked God to do something about it, in monosyllabic pointedness. Whether or not God did, still nothing happened. Bill banged on the gates, he yelled, he tooted his horn, he raced his engine. Still nothing happened.

So finally, realizing the servants had not been told to open the way for him, he gave up.

This was the last straw. Too much was too much. The world was completely, utterly, awfully agin' him. A man could fight assistant directors and recalcitrant auto tops and ice-cream clerks and things like that, but he couldn't take on all the forces of hell, and so what?

"I'll show her," he muttered, with one final burst of something or other. And with that, he stopped his engine, and there, at the gates of so-and-so's house, with the rain thundering down on him, and all silence around him, Bill Powell consumed the two quarts of ice cream and hurled the empty containers furiously at the beauty's gates.

Then he drove off, convinced that with acute indigestion, acute pneumonia and acute everything, he'd die forthwith. He was glad of it. And then his engine stopped . . . on a hill. . . .

The car careened uncontrolled, with wet brakes, down the declivity. Bill changed his mind. He discovered he didn't want to die at all. He yanked levers and things, and still the car went. Bill shut his eyes and headed into the curb. WHAM . . .! The car stopped. Bill opened his eyes, and found he wasn't dead. He tried to start the engine and it wouldn't. He got out and kicked the car in the rear tire, and began to walk. . . .

● A HALF HOUR later, he reached the Beverly Hills Hotel. The night clerk hid under the desk at the apparition. Bill stalked to a telephone booth and called his house. He fired his three servants, one after the other, for—

(A) letting him go out,
(B) not having the top of his car up, and,
(C) not telling him it was going to rain.

Then he told them they were hired again, if they'd come and get him. One of them did, and so, at last, Bill got back home, full of rage and ice cream and rainwater, and went back to bed. He knew positively and absolutely, that he'd never wake up. And that if perchance he did, he'd have galloping tee-bee or pneumonia that'd take him off in 24 hours. And thus ended the night. . . .

—and the next morning, Bill woke up.

The sun was shining gloriously into his bedroom. The aroma of hot coffee came gloriously into his bedroom. Bill realized that he could smell it . . .!

"My cold is *GONE!*" he crowed. And it was. And the little car was back in his garage, with the top fixed and the windshield replaced by a faithful servant. The world was bright—and *his cold was cured. . . . !*

"But next time, I think I'll just try aspirin, instead," he says.

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2 cups canned or drained, sieved apple sauce

Add butter and cinnamon to graham cracker crumbs. Spread thick layer of crumbs on bottom of buttered spring mold or deep 10-inch layer cake pan. Beat egg yolks well, add Eagle Brand Sweetened Condensed Milk, lemon juice, rind and apple sauce. Fold in stiffly-beaten egg whites. Pour into mold. Cover with remaining cracker crumbs. Bake 50 minutes in moderate oven (350° F.). Serve hot or cold.

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The Confessions of a Head Waiter

(Continued from page twenty-eight)

overspread McLaglen's homely pan. He ordered a big meal, and with a lunch-long swapping of grins and wisecracks between him and the pretty waitress, enjoyed it.

"So what?" I asked Nick.

"He's always like that," smiled the veteran headwaiter of Hollywood. "If it's not a pretty waitress the first time, then a cup of coffee and out he goes. But he comes back and picks a good looker always before he enjoys his meal."

A cheerful hail and a grin chased the tears from Nick's eye. Warner Baxter had just come barging into the great cafe.

"Hello, Mister Baxter," cried Nick.

"Hahya, Nick. Send a busboy over for my *chile*, will you?" Nick sent an order and, as Baxter went to his table—he always has the same one, does Warner—explained: "Mister Baxter, he likes to cook his own *chile*. In his dressing room. Got a gas plate there and cooks a pot of it. Then he comes in here and we send a boy and get it and serve it to him."

"Cisco Kid stuff, eh?" I asked.

Nick shrugged. "Maybe," he said, "but I bet if he ever plays Fu Manchu that he can't cook chop suey . . .! Oh, I know what would amuse you. I must tell you about the time Lupe Velez threw the flannel cakes at me—oh, hello, Miss Gaynor. . . ."



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● NICK HURRIED OFF to seat Janet. When he came back:

"For Miss Gaynor, I have always to mix the salad dressing myself," he excused himself for his absence. "Salad—reminds me of Miss Joan Crawford. For lunch, Miss Crawford always eats just a bit of salad, that is all. I remember her in the Brown Derby when she and Mister Fairbanks were—what do you call it?—courting. And first married. They used to come in for lunch so much. He was in a stage play right across the street. Every day for six months they'd come in the Derby and stay for hours. They'd order food and never touch it. Just sit there and look, look, look into the eyes, you know. For hours, I and the waiters and the cashier used to stand and watch them. And sigh, ah yes, sigh. They never knew anybody was there—except each other. . . ."

● NICK WAS SILENT a moment.

"And afterwards?" I prompted.

"Ah, yes—she came in with Franchot Tone, then," Nick said, and the romance was out of his voice. "I told you she eats salad. She asked Mister Tone if he'd like some salad. He said: 'No.' So she just picked at hers for a moment or two and then got up and walked out. He walked out after her. No—not like with Mister Fairbanks, no.

"But I was going to tell you about when Lupe threw the flannel cakes around the Brown Derby. She was with Gary Cooper then and—excuse a minute, please." Nick busied himself with someone. One of the cafe staff. Questions, instructions. A busboy exited, carrying a tray.

"For Shirley Temple," Nick explained. In her dressing room she always eats. 'Ice cream with gravy.' "

"With GRAVY;" I exploded.

"That," grinned Nick, "is what she calls chocolate sauce. Sure—just chocolate sundae.

● AND OFF WHISKED Nick between the tables, chattering French merrily the while he led the lovely Ketti to a place. In a jiffy he was back.

"She is a pretty lady, isn't she?" he commented. Now, Nick has his own system of classifying "ladies." If they speak quietly and low, they are ladies to Nick. But when they talk so the whole place can hear them—ah, Nick does not say they are NOT ladies. But he lets an eyebrow lift.

"Miriam Hopkins," he said, "is a lady. She knows how to handle servants, that one. I have catered at her house. Marion Davies, too—she is a lady, a real lady. Miss Davies always leaves the choice of food to me; rather than do her own ordering, she says simply that I shall bring her something. And she has never found cause to complain. Tallulah Bankhead—the first thing when Miss Bankhead comes into a cafe is: 'Champagne!' Then she orders food. For dinner, she often takes three-four quarts of champagne. But it is like water. Always she is the same—one glass or four quarts, always the same. Always she talks fast and plenty and merry, but never different. And always she carries it out the front door as straight as a man on the tightrope.

"Constance Bennett—she is one who is much to herself, is Miss Bennett. No 'Nick - this - and - Nick - that' with Miss Bennett. Ah, no—no matter what, she is always the far-away, unapproachable Miss Constance Bennett. Why, do you know, even when I, as technical supervisor on *Going Hollywood*, did personally superintend her costume, her scenes, her very actions and stage 'business,' she never once spoke a word to me!

"But Kay Francis—ah, a different sort of lady is Miss Francis. Often I have

catered for her. For all her big parties. She would tell me what to have—and then I would go ahead and have what I knew she *should* have for her guests. At one of her famous parties, she said: 'Nick, corn on the cob and hot dogs.' So I prepared steak sandwiches and sausages and scrambled eggs and toast and coffee for breakfast for the whole crowd.

● "So POPULAR Miss Francis is, she can never order her meals in the restaurant. Always friends come to her table and talk, talk, talk.

"But — oh, yes — Miss Velez' flannel cakes. Where was I? Ah, yes—that early morning. So we served her the best flannel cakes we could make and one look she gaves us as she lifted the silver cover from the hot plate. 'Bah, w'at een hell? You call zese flannel cakes? I am going to Henreeee's . . .!' And she jumped two feet in the air and went out to Henry's around the corner where she had her flannel cakes—all alone. Gary—Mister Cooper—did not go along. And soon she came back and joined her party. So we fixed her one night. Mister Cooper and I and some other friends, we got together. So the next time Miss Velez and Mister Cooper came in—ah, hello Mister Powell."

Dick Powell, quiet and calm, followed Nick to a table. Nick came back.

"Mister Brown—Joe E. Brown—too, is like that. Alone, he is not at all finicky. With his family, everything must be—oh, my!—just SO-SO! And Wallace Beery—Mister Beery is one who *must not* be displeased. Twice I know he had waiters fired because they displeased him by look or act or overheard word. But —what a big heart he has, that Mister Beery! He has them hired back again!

"But I was telling you about Miss Velez and her flannel cakes. As I said, some of us fixed it up to fix Miss Velez. So this early morning she and Gary—er —Mister Cooper—and a crowd came in. 'Neeck,'she hollered, 'I wan' flannel cakes.' 'Sure, Miss Velez,' I said, and hurried into the kitchen myself. In ten minutes I was back, and set the covered hot-plate before her. 'I myself, 'ave made them for you this time,' I told her, 'so you shall be pleased.'

"'O my darleeng—you gr-r-r-rand beeg wonderful Neeck!' she cried. 'For me espessi-AL-ly you 'ave made thee flannel cakes.' I thought she was going to put her arms around me and kiss me even. 'See my fren' Neeck, he feex the flannel cake for Lupe,' she cried, looking about the place. And then she lifted the cover.

"She saw what we had there. All covered with melted butter and dripping honey and thick syrup, there was a stack of round flannel cakes. REAL FLANNEL they were. We had cut up an old horse blanket into round pieces and put them there . . .!

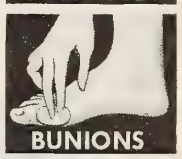
"One look Miss Velez gave. Then she started to yell things. I heard a lot of words I understood and a lot of Spanish I didn't understand. Then with her bare hands she took the cakes, one by one, and she threw them. One hit me on the white shirt front. One stuck on Mister Cooper's face. The Brown Derby needed a half hour's extra cleaning when we closed that morning. And all the time, Miss Velez was yelling. Yes, some words I knew but I will not tell you what they were. And others in Spanish I did not understand. She was calling them right at me. Maybe it's a good thing that Spanish is one language I do not speak, eh?"

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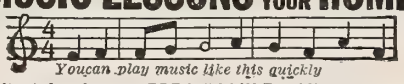
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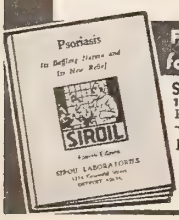
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How Hollywood Invested In Bob Taylor

(Continued from page twenty-three)

study or a hobby. So he could get his mind off pictures for a rest.

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Suddenly Bob Taylor blossomed out with six of the smartest suits that Hollywood tailors could devise. And believe me, even the tailors caught the spirit of the game and outdid themselves. And in less than a week Bob was being nominated for the best-dressed man-about-town title. Score number one for Bob's fairy godmother.

Next Bob had a new car . . . bright, shiny, black . . . luxurious. Now people noticed him as he whizzed by. Score number two.

Then Bob began appearing at all the swank night-spots. He dances beautifully, and on one occasion when he appeared with Jean Parker, at the Beverly Wilshire Gold Room, the other guests held their breath while they watched these two graceful young people gliding magnificently about the floor. The guests *held* their breath watching them, and when Bob and Jean left, the waiters and the maitre d'hotel *caught* theirs. Bob's check was in keeping with that of a movie star's, and his tip was a gesture worthy of a celebrity. Score number 3, and a big one.

But Long before this score was made, Bob had begun to work. First in a "Crime Doesn't Pay" short subject. Then in a full-length picture, *Society Doctor* . . . and no sooner was this picture released than Bob's fan mail began pouring in by the basketful. It was then that the news also got around that Bob had a secretary, to help answer that mail. And when you have a secretary in Hollywood then you're *really* in the swift stream of fame. Without one you float along in sluggish waters. The secretary was score number 4.

Now the papers began mentioning him . . . "Last night at the Gold Room . . . Bob Taylor looking more handsome than ever. . . ." "Bob Taylor, a picture of what the well-dressed man will wear this season. . . ." "Bob Taylor and Jean Parker." "Bob Taylor and Irene Hervey. . . ." Bob Taylor, Bob Taylor, Bob Taylor.

The wand was working.

Because it was M-G-M who was paying all the bills . . . even the tips to waiters.

All this is changed now of course. For when option time came around, M-G-M tore up his old contract and gave him a new fat one . . . and now Bob can pay his own bills, and is glad of it!

M-G-M's Mr. Louis B. Mayer wasn't the only one to invest in Bob Taylor. There were others who, though it cost them more money, did give Bob plenty of help and good advice. For which he is grateful. (Though knowing Bob, there was much of it that he probably didn't need, because Bob is a young gentleman with a good head on his shoulders, and good breeding in his veins.)

"But there was one bit of advice that everyone everywhere gave me," Bob told me, "that was the best thing that ever happened to me. Studio officials, friendly

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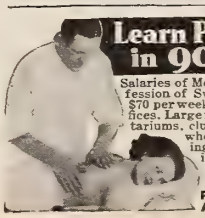
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Touching up the grease paint before the camera starts grinding is Harry Richman with Rochelle Hudson, both of whom are appearing in Columbia's *Rolling Along*

stars and extras alike all warned me to save my money. And to only spend it where it would do my career good. Reinvest it, in other words, if I was going to spend it all. And I've carried out that advice.

"Naturally my first temptation was to do the direct opposite. There were many things I always wanted to do and buy. And when I found those things suddenly in reach; I wanted to reach for them. What kind of things were they? Well, for example, there's that farm land my father left me. I've been itching to develop it ever since I've had it. I wanted to rush right out and get an overseer and buy tractors and a herd of cattle and go in for a little farming on the side. But then my good advisers held me off.

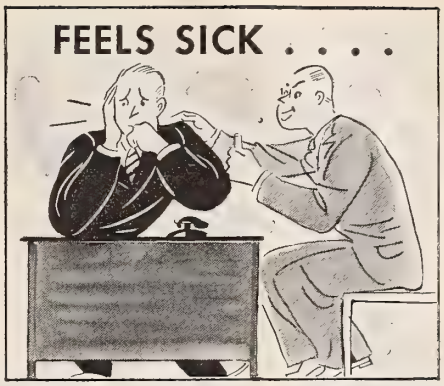
"Sure, the farm might make money eventually, but it would cost an awful lot to start . . . and suppose my picture career ended before I got through 'starting'? Such things have been known to happen. 'Here today, gone tomorrow' is no exaggeration in Hollywood. So I rented a small ranch near Hollywood instead . . . got myself a couple of horses so I could ride and keep myself in good physical shape . . . which is important to my career. I re-invested like they told me to.

● Bob Looked thoughtful, then his face lighted up. "But the thing I am most grateful for," he said, "is the honesty of a few friends. The kind of friends who don't talk behind your back, but who come right out and tell you what's on their minds. One day—I'll never forget it—it was after I had finished *Broadway Melody of 1936*, the phone rang and it was a friend of mine who said rather bluntly, 'Listen, fellow, what's all this I hear about your going high-hat? They say you've got a head as big as a medicine ball. What's it all about?"

"I told him it was a lot of baloney, but if I'd given out that impression, I wanted to know why . . . so I could correct it. Then he told me there was a fellow who had worked with me on my first picture . . . and that he had come on to the set of *Broadway Melody* one day and I hadn't spoken to him. He began to spread the word I'd gone Hollywood.

"It's quite possible that I didn't recognize that boy when he appeared on the set. Or it's quite possible that I literally didn't see him because I had lines on my mind, or was trying to give all my attention to the director, or *something*. Anyway, now I nod and speak to everybody."







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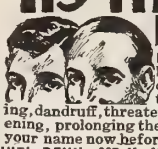
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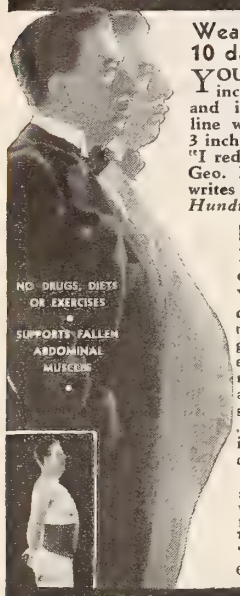


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The Merle Oberon You Don't Know

(Continued from page thirty-seven)

everyone feel at home—the ambition of every hostess. She cooks the food herself and serves chili beans, cheese dishes and everything that tastes grand but is a bit hard on the waist line.

I couldn't understand, when I had a contract, why I didn't go to work. She taught me patience and gave me courage when it seemed to me I just couldn't stick it out.

Today, for instance, I had to make a test for a rôle in the next Miriam Hopkins picture for Samuel Goldwyn and because Merle was so anxious for me to get the part, she came in to the studio and made the test with me. She has been working like a dog for weeks and I know she would rather have done anything in the world than see the inside of a studio, but she did that for me. She was made up early this morning—and cheerful about it. We worked all day long and when we finished she was still cheerful. And I got the part.

I haven't worked in a picture with her yet but she has rehearsed with me for my rôles in other pictures. She has taught me a lot about acting, which is an entirely new experience for me. She has helped me in every way one could.

● When I Arrived in Hollywood I knew a few people casually but I was lonely for England and anxious to get back. It was entirely by accident that I arrived here at all and merely the result of getting on the wrong boat. There was no point in my being here and I would have left immediately but I learned that Merle, whom I had met and admired in England, was expected back here from New York, and I waited almost four months for her return in order to see her.

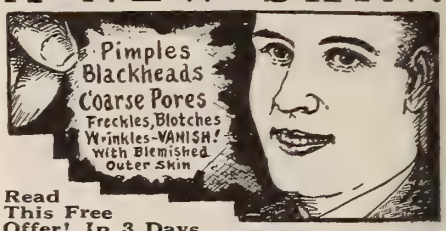
She wired me that she would arrive by plane on a certain day and I was terribly pleased. I filled her room at the hotel with flowers and went to the airport to meet her. The plane was reported late and her name was not on the passenger list. However, I *knew* she would be on it because she had told me she would.

I waited from four o'clock in the afternoon until eleven at night, when the plane arrived and she was on it. Hollywood looked a little better to me then, but a few days later I was sent to Mexico because my visitor's permit had expired. They gave me only 24 hours to get out, and I had no time to get my papers in order so I had to wait in Mexicali for seven weeks for them to arrive from England.

The officials let me go across the border every night for dinner but it was terrible. I went out to the airport every day and watched the planes come and go. There is nothing worse than having to wait and I'm not a good waiter at best. I think I should have died of loneliness and boredom if it had not been for Merle's letters. No sooner did one letter arrive than I began wondering how long it would be before another would come. And I wrote to her.

Before I got back to Hollywood she had to go to New York, but any place looked good to me after Mexicali, so I returned here and soon after Mr. Goldwyn gave me a contract. Merle wired me how pleased she was. She never forgets anything.

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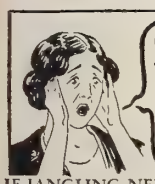
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● IN SANTA BARBARA I was given a party on a British battleship, which happened to be in the harbor and, next morning, found myself at sea wearing a tuxedo, with no luggage and no money. The first boat we sighted headed toward shore was the Bounty, on which scenes were being made for an M-G-M picture. I was lowered overboard and brought to Hollywood on that ship, so I arrived here entirely by mistake.

I've taken my fun where I've found it. I've had a grand time. I've been in the habit of pulling up stakes and moving on when the notion struck me, although frequently the notion struck other people first and I wasn't even consulted. Settling down or being serious about anything was the last thing I expected to do. Merle has taught me to have a purpose in life. She has made me serious about a career. I started this moving picture thing as a joke and she has made me dead serious.

Skin So Bad That PEOPLE TALKED!

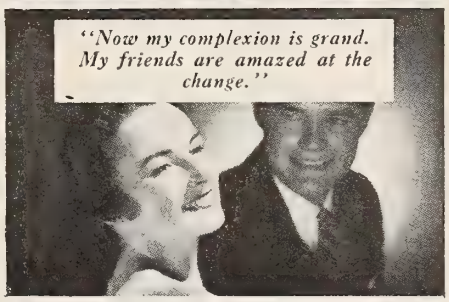
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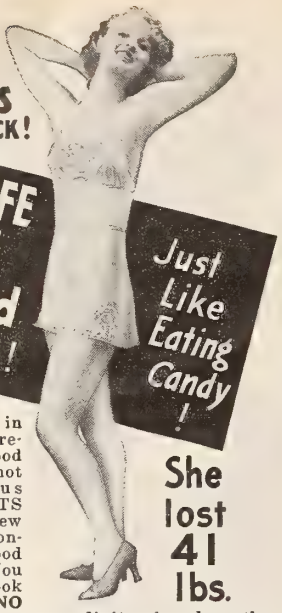
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How Shirley Learned Acting

(Continued from page twenty-seven)

camera gets ready, he pulls away, and ducks himself. Do you think maybe I could pinch him, so he'll behave?' Trying to keep a straight face, I advised her against pinching, but encouraged her to be patient, too, a little longer. He'd soon wear himself out, and stop being stubborn. 'All right,' she said, 'but he certainly is difficult.'

● "SHIRLEY SAYS none of these things with any air of superiority. She just simply can't understand why other children don't like to act, and don't obey a director's orders, because she herself loves it so. Maybe you won't believe me when I tell you that every day at five o'clock when we finish shooting, Shirley says, 'I don't want to go home. Please, isn't there something else we can do?'

"One of them is, that while she loves working on the set, she gets no kick at all out of seeing herself on the screen. One day I invited Shirley and her mother to see the first finished 'cut' of *The Little Colonel*. After sitting through the entire picture, I asked Shirley what she thought of it. 'Oh, I think it's a good picture . . . I liked it . . . it was keen!' she said enthusiastically. Then I asked her how she liked herself in it. 'Not very much,' she said. 'Why not?' I asked. She shrugged. 'Oh, I just don't like myself in pictures,' she said. That floored me. I couldn't think of another thing to say. There had been such a note of finality in her voice. She just doesn't like herself in pictures—and that was that."

I asked Mr. Butler if he thought Shirley had changed any, since he made his first picture with her almost two years ago. "Personally, not a bit," he said quickly. "The only thing that's happened to her is that she has gotten smarter. What it used to take me fifty words to explain to her, she now understands in five. Most of the time, when I am giving her directions, she anticipates what I have to say, even before I say it. Bill Robinson has had the same experience with her. He has taught a lot of girls to dance—among them, Eleanor Powell—but he says that none of them have ever learned so quickly or so easily as Shirley. One day I watched him giving her a new routine. They went through it once. Shirley watched his feet closely, and made her own follow. 'Now, let's try it again,' Bill said. 'No, let me try it first,' said Shirley. 'I think I've got it.' And by golly, if she didn't have it learned already! That's one of those things you don't explain.

● HERE'S ANOTHER example of her amazing aptitude. Everybody knows of course that Shirley has a stand-in to relieve her of standing around while we set the lights. But there are many times when the little stand-in fails to quite give us what we need. Maybe it's a direction she has failed to understand. Maybe when she walks across the floor she moves in such a stilted, schooled manner that we can't get naturalness even in our lighting. Well, when things like that happen, Shirley always offers to do it herself. She stands in for herself, and her stand-in, because nobody can do anything as well as Shirley can do it!

"Except for technical advice where the

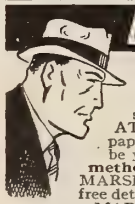
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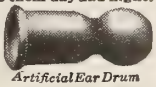
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Joan Woodbury, one of the newest finds of Hollywood, appears here with William Farnum, a veteran film player, in a photo from the picture *Wanted Men*

camera is concerned, nobody has taught Shirley anything. Because she has a quick observant eye, an amazing memory, and a natural talent for acting, she has learned everything herself. On the set we treat her like a twenty-year-old. I never say, 'Now come on, Shirley, darling, I want you to act very angry. Remember you're a very mad little girl, because somebody has said something about your father, and you must stamp your feet, and squint your eyes, and make a mad face. And you say your line like this—' I never have to do any of that stuff. When we are ready for her for a scene, she already knows her lines, and if her lines are angry lines, she knows how to act angry. All I ever say is, 'All right, Shirley, come on.'

"YET, IN SPITE of the fact that we treat her professionally like a grown-up, she is still an unspoiled little girl. After a rehearsal, when there is still time before the 'take,' Shirley will say, 'All right, I can go and play now, can't I?' and off she runs to her drawing and her dolls. She plays all day long, between scenes, without a worry on her mind. She requires none of the constant coaching that so many children need."

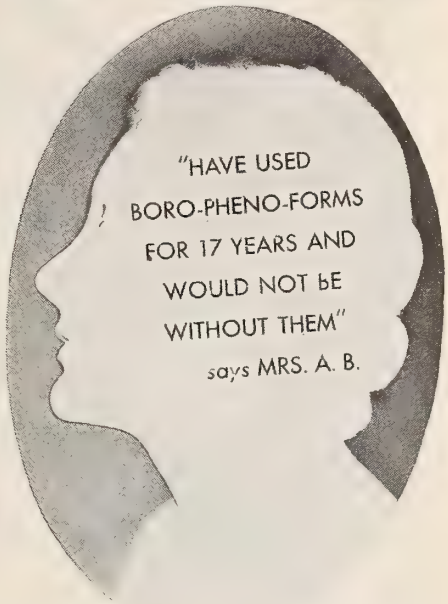
It's obvious that Dave Butler worships his little star. When he talks about her, his eyes gleam with that mistiness that is akin to tears. And he laughs too at her pranks and her cute sayings—laughs loud and delightedly. And it's just as obvious, too, that Shirley adores him. They have wonderful times together. Dave has never once allowed her to see him become upset or out of patience with anybody. A display of anger is something that Shirley always disapproves of—and shows it to, by withdrawing from the scene with the dignity of a little saint. But just the same, when Dave puts on a "temperamental act" for her, she is delighted, and laughs till she can't laugh any more. He always does that when Shirley, in a playful mood, hides when he calls her. Of course at those times Dave usually sees her beaming face watching him from under a table, or peeking out at him from behind a part of the set, but he pretends that he can't find her, and is outraged. He paces the floor, and pounds the walls, and tears his hair, and calls her name, and Shirley giggles and giggles and giggles. Then when the game has made her tummy ache from laughing, she bounds from her hiding place, right into his arms, pats his cheek, kisses him and starts laughing all over again.

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28x5.50-18	2.95	1.15
29x5.50-19	2.95	1.15
6.00-17	3.10	1.15
30x6.00-18	3.10	1.15
31x6.00-19	3.10	1.15
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Otto Kruger's Stag Party

(Continued from page forty-nine)

five minutes longer. This recipe is for eight or more.

"Tell me," I asked, "why do men have such a grand time together, and yet, 'cat parties' always seem a little flat."

● WITH A TWINKLE in his eye, Otto informed me, "Women need a man around to put their best foot forward, which means," he added, "to be their natural selves.

"It's a strange phenomenon, two women can get together and have a good time, exchanging gossip and ideas, but bring a group together and they immediately go on the defensive. They aren't natural—cordial, yes. They will kill each other with kindness and compliments, but each action and speech is carefully planned. It comes down to the point that all women are actresses, and a female group accentuates this quality.

"Men aren't actors, by nature, so when in a crowd, they go more human and natural than at any other time. They assimilate unconsciously a sense of good fellowship, and while a man has been an old grouch before he left home, he immediately warms to the occasion, and decides this old world is a pretty fine place after all.

"Women have dressed for men since Eve. That's one reason your female parties are a flop. A woman will wear a new frock to the party, but it's still done with the masculine sex in mind. If the gown is admired, she thinks, 'Ah, wait until so and so sees it. Evidently it *is* becoming'."

"Ouch," I interrupted, "you'll have every woman over the country on your neck. You better tell me why your cole slaw is so good, right now."

"Pay no attention," put in Sue. "He raves on like this, and I've never seen such a ladies' man."

COLE SLAW

"Er—about the slaw," Kruger quickly said. "It's the dressing that has made me famous. I shred my cabbage very thin, and place in ice water for about two hours, changing the water twice during the crisping process. For the dressing, mix together, 2 eggs, slightly beaten, 2 level teaspoons of dry mustard, ½ cup of sugar, ⅞ cup of cider vinegar, salt to taste, and a pinch of white pepper. Cook this mixture until slightly thickened, then add 3 tablespoons of butter and remove from the range. You may cool this dressing for cole slaw, or pour over the cabbage hot, if you desire hot slaw. Allow one cup of shredded cabbage for each serving. This amount of dressing will serve eight."

Otto told me that not even the hearty appetites of men could master dessert after such a dinner. He usually has different kinds of cheese, and bowls of fresh fruit in evidence. Nuts and raisins are mixed in with the fruit.

As I was preparing to leave, Otto waylaid me in the hall.

"By-the-way, Dorothy," he said with a sheepish grin. "God bless the ladies, I say. Remember that stag parties don't occur very often. Don't ever let a man tell you the male sex is self-sufficient. They would be bored to death if they had to be constantly in each other's company."

So I'll leave it to the feminine readers.

ASTHMA SUFFERER CONFESSES!

Nashville, Tenn.—B. A. Stephens of this city has confessed that he tried a medicine called NACOR just to please his wife. He had not been able to get relief from his asthma attacks—but read his own words:

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Previewing the New Productions

(Continued from page eighteen)

PETRIFIED FOREST — (Warner Brothers.)—It was inconvenient for the whole company to spend weeks on the desert, so they brought the wastelands right into Warner Brothers studio for this magnificent production. Bette Davis and Leslie Howard are the leading players, and though the entire picture apparently was filmed in Arizona, most of it actually was taken in the studio.

To accomplish this the technical director imported hundreds of dollars of desert cactus plants and sage. A desert was reconstructed in a huge sound stage, and while it was only a city block in length, you actually felt you were in the middle of Arizona.

Running from end of the big sound stage to the other was a winding dirt road. So cleverly was the huge set constructed that the road seemed to fade away among the hills, although actually it was swallowed up by huge artificial cliffs.

For the desert dust scenes they started up the big wind machines. The effect was so perfect that production had to be suspended until gas masks could be obtained for members of the crew. Miss Davis, Mr. Howard, and other members of the cast had to take the dust with a grin! Every few minutes the big doors of the stage were opened to allow in fresh air.

Bette Davis plays the rôle of a girl living with her father, Porter Hall, at a service station on the desert. Leslie Howard comes west as the disillusioned writer, and is immediately enmeshed in an exciting raid by gangsters. What happens to them and their blossoming love affair is told with rare taste under the direction of Archie Mayo. The picture should be something of a triumph for everyone connected with it.

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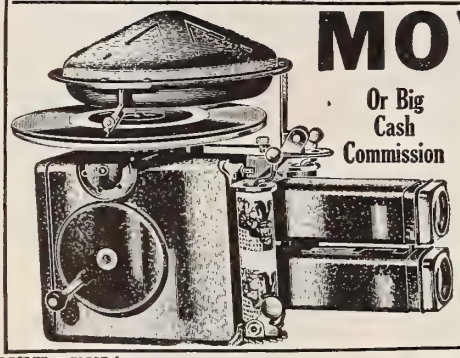
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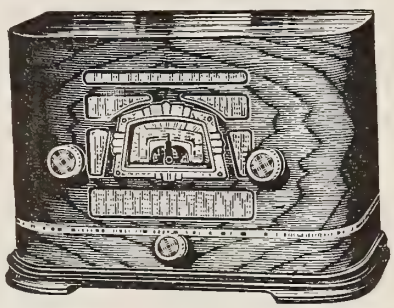
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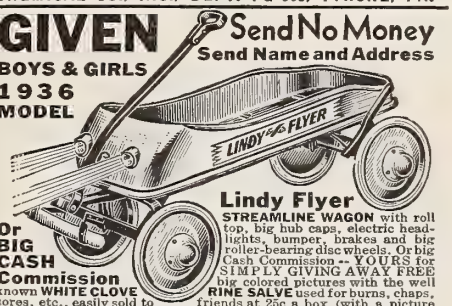
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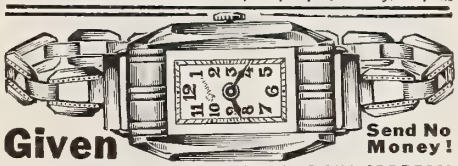
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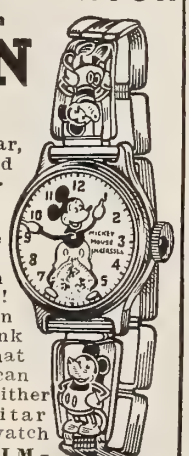
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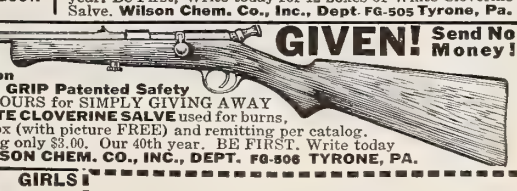
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Star Gazing IN HOLLYWOOD

by JACK SMALLEY, Managing Editor

"Tell me, what is she really like?" NOW, there *is* a poser! But that question is the first to be whispered in your ear when a fair visitor to Filmania learns that you have met and interviewed the stars. And curiosity, being the delectable vice that it is, cannot be denied in such matters. Your star gazer thinks fast and tries his best. How inadequate his best can be is indicated by some of these notes on what the stars are really like, notes which hereafter he intends to hand to Miss Curiosity with this remark: "Here's what I think she's *really* like, Pandora!"

● **Claudette Colbert** is that rare flower, a sophisticated violet; an impression due, perhaps, to large brown eyes of the innocent variety,



—*Charles Rhodes Photo*

Claudette Colbert . . . the sophisticated violet . . . with Una Merkel

and a mouth that dimples with mirth as if laughing at a Peter Arno cartoon. If you saw *Cleopatra,* no need to rhapsodize over her shapeliness. The camera did not lie. Claudette is dissatisfied with only one thing in life—her short nose. But I ask you, Pandora—would anyone think of changing it?

● **Carole Lombard** is so complex and surprising that you find her pensive one moment, a firecracker the next. She can be whatever she wants to be at an instant's notice; perfect lady or incorrigible cut-up. The easier test, then, is: What men found her adorable? That tells what she's *really* like. Well, Bill Powell. Probably the most polished, intelligent, and attractive male specimen in town. The late Russ Colombo, sensitive poet of infinite tragedy, boyish and shy. Robert Riskin, most brilliant of film writers. Does that tell you something of what she's really like?

● **Jean Harlow** is much tinier than most people imagine her. She is loyal to the last ditch. Like some men are. Very few women can be a pal. Jean can. No longer platinum (her white hair had to be washed so constantly that she couldn't make it behave) Jean changed to a brown-blonde, with coppery highlights, a bewitching frame for her features. She isn't at all like some of the racy gals she has portrayed on the screen, though Pandora finds it hard to believe that. Which proves Jean is a superb actress. She has a natural gift as a writer. On the set I've seen her rewrite a page of stilted dialogue, and a few minues later deliver her own lines before the camera without forgetting a word. Directors encourage this trait in Jean; gives them more natural action and speech.

● **Marlene Dietrich** is the most musical of all our actresses; something you don't learn from her pictures. She plays the piano with superb touch, is expert on the violin, and can sing better than those early sound films indicate. She likes or dislikes fiercely. She talks so frankly and confidentially with reporters that the studio frowns on, usually forbids interviews, which reacts against Marlene when writers blame her for "going Garbo." Her legs are quite as pictured, Pandora, and Marlene only covered them with trousers because she hates skirts. Would go around in shorts exclusively if she dared, and does in private. Her beauty in a close-up is breathtaking, and she does not overlook this advantage. That unusual glitter in her blonde hair comes from a pat or two of gold powder. She's very quiet, takes orders easily, and really loves to cook.

● **Rochelle Hudson** is a dewy gardenia, of the "Mystery" species. Her complexion is flawless, the tanned shade which the Spanish have a special word for, but which we stumblingly call "orangey." She loves to dress up and go night clubbing, but never drinks and only rarely smokes. Currently, the boy friend is Harry Richman, a most gallant cavalier. She drives a Ford and just bought a house. Thrifty, she furnishes it room by room as she can afford it. She paints delicate pastorals in oil. Has a clear contralto voice and likes to join the bunch around the piano when the singing begins.

● **Gloria Stuart** really loves babies, and that's no press agent story. Her daughter has her mother's beauty. Gloria is one of the few college girl graduates in pictures, but is not like a college girl. She has no affectations whatsoever. She likes to wear satin pajamas, plays contract bridge like an expert, is really good at outdoor sports,



Jean Harlow . . . loyal to the last ditch . . . shown with John Mosher, a New York writer

and considers having a baby just as important as having a career as a star at 20th Century-Fox. Her house is well ordered, but she hates to pick up after herself. She would never dream of chiding a bridge partner (even her husband) for trumping her own ace. That's what Gloria Stuart is really like, Pandora—so no wonder you are her ardent fan!

Now we'll tuck away our little candid camera for another month, while your star gazer takes Pandora around to the studios to see for herself if he's right—or woefully wrong.

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HOLLYWOOD MAGAZINE



They All Want to Steal My Husband Says MRS. BING CROSBY

JEANETTE MacDONALD in "Rose Marie"
Natural Color Photo



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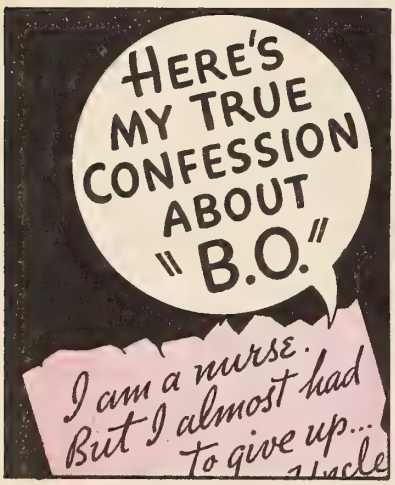
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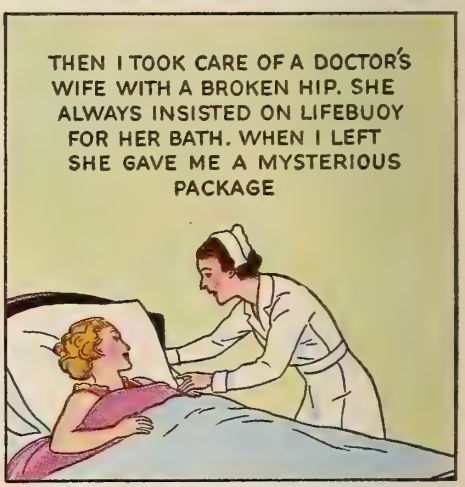
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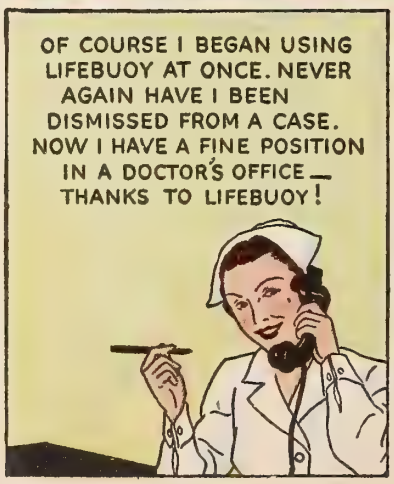
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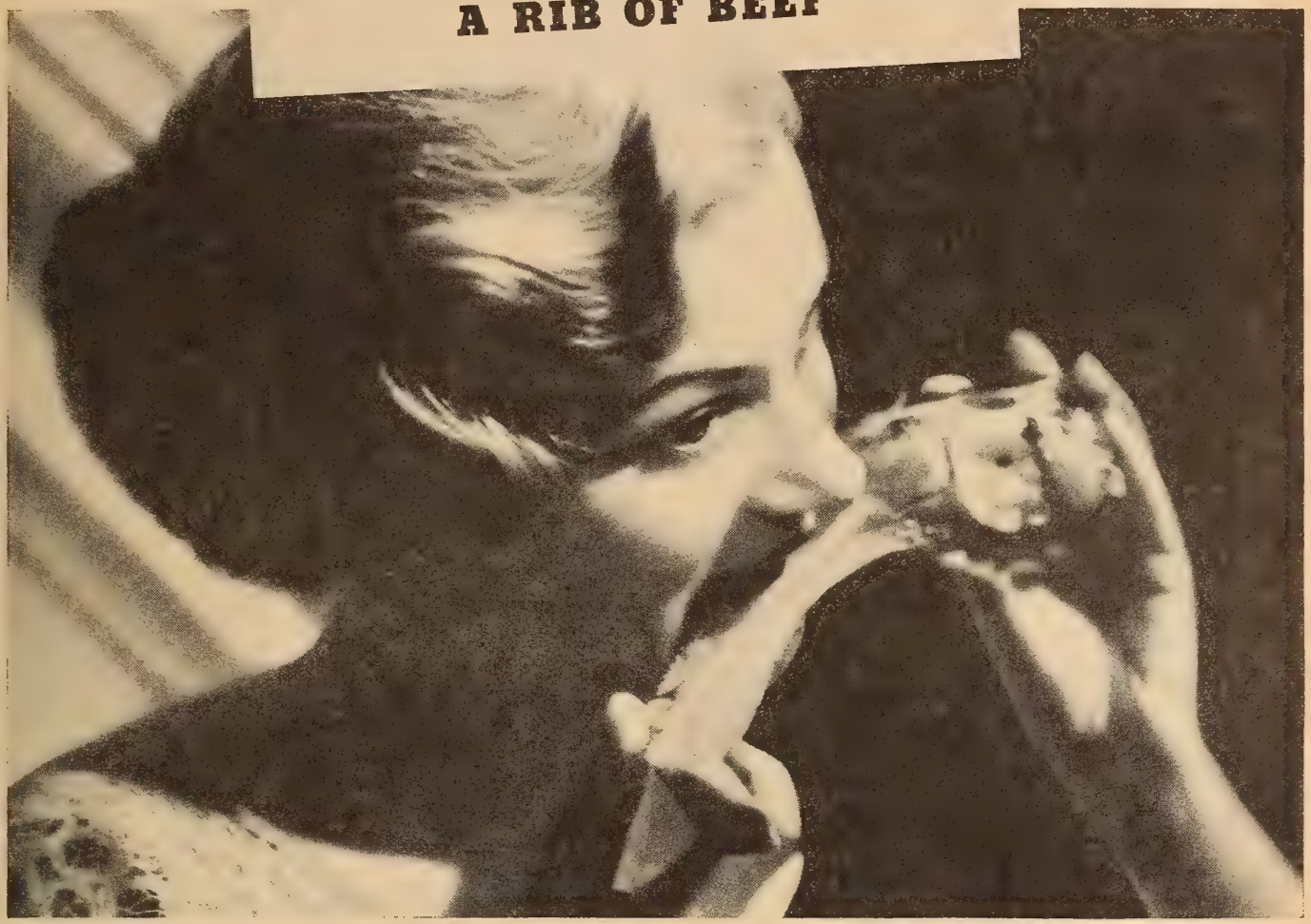
Savage!

A DEBUTANTE AND A DENTIST QUARREL ABOUT A RIB OF BEEF

Sensible!



SAYS DENTIST



(*But the civilized way to combat* "PINK TOOTH BRUSH" *is* IPANA *and* MASSAGE)

IN THIS PICTURE, you see a girl chewing vigorously on a rib of beef. Viewed from the angle of good manners, it's pretty bad . . . And the debutante is right when she says, "It's simply savage!"

But the dentist is right, too. And it needn't surprise you to hear *any* dentist say: "That's a good, common-sense demonstration of the *healthy* way to use teeth and gums."

• In modern dental circles, it is freely admitted that the lack of coarse foods and vigorous chewing is largely responsible for a host of gum disorders. Naturally, gums grow sensitive on a soft food diet. Naturally, they grow flabby, weak and tender. And, naturally, that warning "tinge of pink" eventually appears upon your tooth brush.

"Pink Tooth Brush" Tells the Truth

And the truth is—your teeth and gums need better care. You should change to Ipana plus massage . . . You should begin, today, the double duty you must practice for complete oral health. So start now to massage your gums with Ipana every time you brush your teeth. Rub a little extra Ipana into your gums, on brush or fingertip—and do it regularly.

For Ipana plus massage helps stimulate circulation. It helps your gums win back their firmness. It helps them recover their strength and their resistance. They feel livelier, better, healthier. And healthy gums have little to fear from the really serious gum troubles—gingivitis, pyorrhea and Vincent's disease.

So be reasonable. For your smile's sake, for the sake of your good looks and your good health—begin today with Ipana plus massage.



Again they thrill you with Glorious Melody!

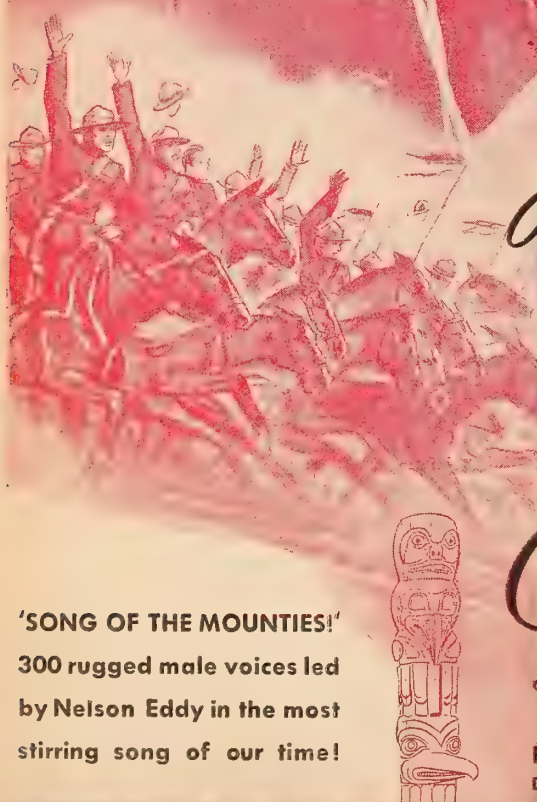
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The singing stars of "Naughty Marietta" now lift their golden voices to excite all the world with the immortal melodies of the most vibrant and stirring musical of our time — "Rose Marie"... The romantic drama of a pampered pet of the opera and a rugged "Mountie" torn between love and duty, whose hearts met where mountains touched the sky...How you'll thrill with delight as they fill the air with *your* love songs — "Rose Marie, I Love You", and "Indian Love Call"! It's the first big musical hit of 1936—another triumph for the M-G-M studios!





Thrill to Jeanette MacDonald as she sings "The Waltz Song" from Romeo and Juliet, and with Nelson Eddy, the immortal duet "Indian Love Call"



'SONG OF THE MOUNTIES!' 300 rugged male voices led by Nelson Eddy in the most stirring song of our time!

Jeanette

MacDONALD
NELSON EDDY

IN

Rose Marie

A Metro-Goldwyn-Mayer Picture

with

REGINALD OWEN • ALLAN JONES

Directed by W. S. Van Dyke • Produced by Hunt Stromberg

FEB 19 1936

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The News Reel of the Stars

Hollywood

Edited in Hollywood

MARCH, 1936

Vol. 25 No. 3

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

When Hepburn Had a Fit....16
by Jerry Asher
Meet the Quints!....23
When Fredric March Got Spanked....24
by Barbara Barry
Jean Harlow's Dangerous Gamble....26
by Katharine Hartley
Girl from the Other Side of Town (Ruby Keeler)....28
by Virginia Wood
They All Want to Steal My Husband (Mrs. Crosby)....29
by Whitney Williams
Pity Poor Penny on the Fanny Brice Diet....30
by Sarah Hamilton
Yesterday's Forgotten Man....32
by George Roberts
My Daughter, Virginia Bruce....33
by Mrs. Briggs, as told to Harmony Haynes
What George Brent Thinks of Women....35
by Ted Magee

NEWS OF THE STARS

Hollywood News Reel....6
Hollywood's Tragic Trilogy....10
Eyewitness Photos....11
On the Trail of the Lonesome Pine....20
Movieland Tour....22
The Projection Room....40
Topper's Reviews....42
Pickford-Lasky Contest....44
Star Gazing....74

HOLLYWOOD'S CHARM SCHOOL

How Hollywood Protects Your Cosmetics....14
Frocks for Springtime....34
Accent Your Eyes and Lips....36
Making Your Formal Dinner Easier....48

Cover photo of Jeanette MacDonald by Edwin Bower Hesser
Marian Rhea, Fashion Editor Charles Rhodes, Photographer

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Today in Hollywood



The last picture our photographer snapped of Thelma Todd—taken shortly before her tragic death! Left to right: Bob Ritchie, Jeanette MacDonald's escort; Miss Todd and Miss MacDonald

FORMING ANOTHER CHAPTER in Hollywood's Mystery Book, the strange death of Thelma Todd undoubtedly will go down in history as another macabre puzzle without a solution.

Beautiful Thelma's death inevitably has been discussed wherever film folk have gathered. And yet, as the weeks go by, the mystery still hangs deep. Was she murdered by monoxide in a fantastic plot? Did she take her own life? Or did she become the victim of sheer accident?

The turmoil resulting from her death is reminiscent of the investigation following the murder of William Desmond Taylor many years ago. But it differs in one respect, for this time the turmoil is kinder to the living. No screen star has been forced into retirement through the stain of circumstance.

Was this death an accident, built up into national prominence by circulation-hungry newspapers? Had this been an unknown woman who died, would every arm of the law be groping wildly for a solution? The answer seems obvious. Many another death of the same category had been dismissed by the police with a perfunctory investigation.

Demon reporters built up every possible mystery angle: The possibility that she had been jabbed *inside* the mouth (the theory arose after the body had been cremated), the broken false tooth, the closed garage doors, the blood running from the mouth as she lay dead behind the wheel of the car, the motor switch on but the motor not running although there was gasoline left in the car, the argument over when she died, the person she told Martha Ford she was bringing to the latter's cocktail party (the coroner had said Thelma died hours before she assertedly called Mrs. Ford on the telephone)—these and a hundred other things.

Half of the thundering mystery angles may be laid to circulation ballyhoo, yet the fact remains that nobody is sure *how* Thelma Todd died. There is enough mystery left to provide a permanent puzzle. It is the sort of tragedy that happens occasionally everywhere, but seldom surges across the nation's front pages. Only time will make the case seem less bizarre.

Ted Magee, Editor

"My complexion cleared up like Magic!"



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A dull skin, blotches, and bad breath—these may be warnings of constipation—accumulated poisons in your system. When you notice such telltale signs, do as millions of others do—place your confidence in FEEN-A-MINT and the "three-minute way." The "three-minute way" means that you simply chew delicious FEEN-A-MINT for three minutes,* preferably while going to bed—and in the morning you will find gentle but thorough relief. The very act of chewing makes FEEN-A-MINT better. Its tasteless, medicinal content mixes thoroughly with saliva and goes to work easily, gradually—not all at once. No unpleasant after-effects. And the children love it for its clean, refreshing taste. Get a box for the whole family, 15 cents and 25 cents—slightly higher in Canada.

* Longer, if you care to



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Hollywood's Newsreel

By the Insiders

A Modern Waterloo

Dr. Joel Pressman, new husband of Claudette Colbert, is now in a position to tell you exactly how Napoleon must have felt at Waterloo. Love, which sometimes plays such queer pranks, has forced the doctor to hoist the flag of surrender in his single-handed battle against the corps of Hollywood news photographers.

• •

Bing's New Ambition

Should Bing Crosby fail to realize his ambition to own the fastest horse in American turf history, it won't be because he hasn't tried.

Albert Johnson, who rode two Kentucky Derby winners during the years he was under silks, and who has since trained some of this country's finest runners, is now the head-man of Bing's stables, and under orders from his crooning boss to buy up every likely young prospect. The star's string now numbers seventeen.

Both Johnson and Crosby are convinced the latter has a future Derby victor in Khayyam, a two-year-old purchased at Saratoga last fall.

• •

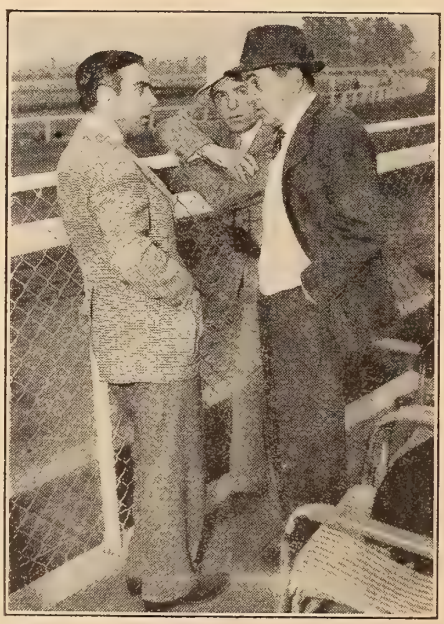
Charlie Bides Time

As Soon as Charlie Chaplin's *In Modern Times* is ready for release, which won't be long now, Charlie will make public announcement of his year-old secret marriage to Paulette Goddard, then, accompanied by her ladyship, will set sail for London, where he will make arrangements for the education of his two sons.

One of Charlie's fondest dreams will be realized when they graduate from Oxford.



Leave it to Donald Woods to select an appropriate nickname for his youngster—he calls the husky lad "Splinter"! Don is riding the new Ingo-Bike which is all the rage in Hollywood



Three kings of the stage and screen look the track over at Santa Anita. Eddie Cantor, Ted Lewis and Al Jolson compare notes just before they're off down the track—the horses, of course! What did you think?

• •

Readying the Nest

Pickfair, The $750,000 estate that served Mary Pickford and Douglas Fairbanks, Sr., as a shelter during their decade and a half of married life, reportedly is being quietly readied for its new master, Charles (Buddy) Rogers.

A more or less definite date for the forthcoming nuptials will be agreed upon by Mary and Buddy upon the latter's return to Hollywood next week, friends say. He has been in England for three months, emoting before the cameras in London studios and directing his band in London night clubs.

Mary's divorce from Fairbanks became final within the month.

• •

They're Neighbors Now

David Niven is so deeply in love with Merle Oberon that he has leased the house next door to her Beverly abode.

[*Continued on page* 12]

"DESIRE"



• **MARLENE DIETRICH,** more alluring than ever, **GARY COOPER,** more casually exciting than ever, in their first picture together since *Morocco* . . . a yarn about a beautiful lady with a very bad habit of stealing very expensive jewels and a young American motor car engineer who steals the lady's heart.

Just an old European custom . . . but we'd like to be John Halliday, the gentleman who's doing the hand kissing.



Marlene seems to be going in for jewels in a big way . . . also note the pom-pom hat. It'll set a style.



This ought to be in color, for those star like spots in the crisp black taffeta jacket are a really ravishing shade of pink.

. . . A Paramount Picture Directed by Frank Borzage from a comedy by Hans Szekely and R. A. Stemmle.



This shot is from the picture. Gary apparently has said something pretty tough, for that's a real handkerchief and those are real tears.



Marlene shows she's still loyal to the beret, this time, a novel black antelope affair, designed by Travis Banton Paramount's Fashion Expert.



Frank Borzage talks over a scene from "Desire" with Marlene and Gary.

Advertisement

EXCITEMENT RIDES THE *Hollywood* RANGE . . . AS THE "TRADE" CRITICS *Preview*



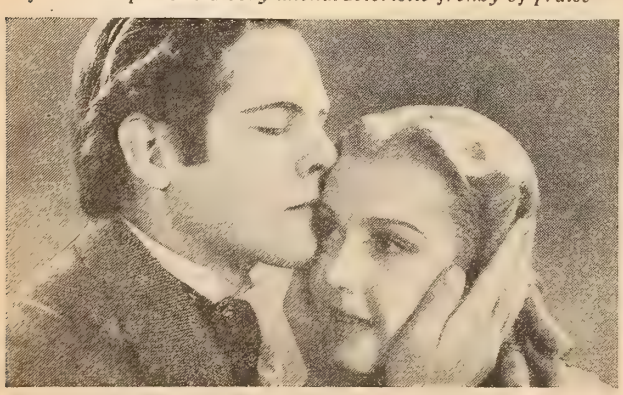
*"THE LOUIS



PAUL MUNI'S sensational new success throws the spotlight on some important personalities you never knew till now.



The story of Pasteur's historic battle with the ruthless killers of an unseen world has roused the experts of the film trade press to a very uncharacteristic frenzy of praise



Moving performances by Josephine Hutchinson, Anita Louise, Donald Woods, Fritz Leiber, and many others, have been a vital factor in the salvos of applause for "Pasteur"

WHAT is it that even the most conscientious film fan never hears about—yet is as well known and important in "picture business" as famous stars, directors, or producers?

Answer—a movie "trade paper" publisher.

If you were in the movie business the publications presided over by these gentry would be as familiar to you as your daily newspaper. Their reviews of new pictures are the first impartial comments published anywhere and usually have an important influence in determining at what theatres a production will be shown and for how long.

Being steeped in picture affairs to the eyebrows, these "inside" reviewers never hesitate to call a spade a spade and a flop a flop. Praise is the exception rather than the rule and it's rare indeed for the boys to agree unanimously in favor of any one production.

So you can understand why the film industry practically *in toto* sat up with a jerk one recent morning when they picked up paper after paper and found every one of them not only praising, but gushing like schoolgirls about the same picture—Paul Muni in *The Story of Louis Pasteur*.

FOR instance, they found seasoned, cynical Jack Alicoate's *Film Daily* notifying the world that *"The Story of Louis Pasteur* is distinguished and gripping drama that blazes a new trail in pictures. Warner Bros. have fashioned a story that grips from the start. Muni's performance is something to cheer about. William Dieterle's direction deserves lavish praise."

Veteran publisher Martin Quigley's *Motion Picture*



STORY OF PASTEUR"



Magnificently Muni re-creates the famous hero of humanity who fought a jeering world that we *might live*



JACK ALICOATE

Herald simultaneously informed the industry that "in *The Story of Louis Pasteur* the screen makes a great departure from prosaic formula....There is not a single trace of theatrical artificiality.... Expertly acted and directed, ... its power to create and hold interest immediately, gripped the preview audience and kept it in hushed silence all the way through.... Here is a picture the worth of which is almost certain to impress both class and mass alike."

At the same moment *Motion Picture Daily* under the editorship of peppery, astute Maurice Kann was broadcasting the news that "the theme of *The Story of Louis Pasteur* is so absorbing that the film is sure to win terrific word-of-mouth endorsement."



MARTIN QUIGLEY

The daily edition of youthful, aggressive Sid Silverman's famous *Variety* chimed in with the unqualified statement that "in *The Story of Louis Pasteur* Warner Bros. have made a truly great picture.... It stands among the significant works of the screen.... Told in such fashion as to grip every audience it will reach, *The Story of Louis Pasteur* is headed for big acclaim. Profoundly stirring as sheer drama, it will widen the range of picture venturings. ... Muni is superb.... Seldom has a picture preview shown so strongly-shared interest of men and women. Men were openly in tears of emotional response throughout the audience."



MAURICE KANN

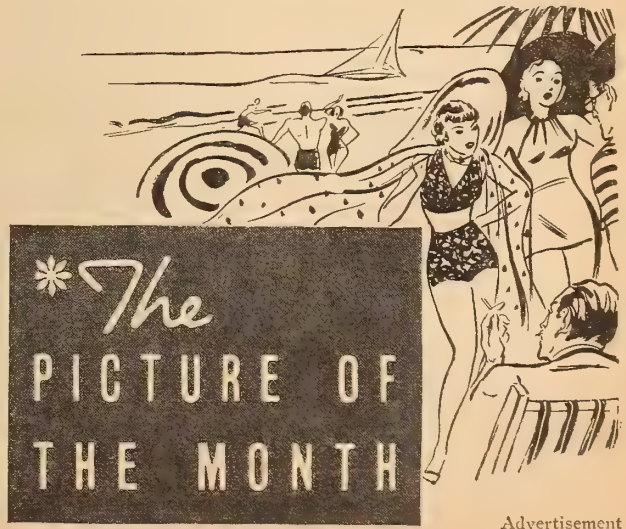
And dynamic, hard-hitting "Chick" Lewis of the *Showmen's Trade Review* informed his followers that "this outstanding hit will send patrons away talking. A powerful production, impressive entertainment and a stand-out characterization by Paul Muni make this a prestige picture of importance with world-wide appeal."



"CHICK" LEWIS

THESE are strong words, dear listeners. But we subscribe to every one of them! And we've reprinted them here as the most impressive tip-off we can give you on the extraordinary importance of this brilliant Cosmopolitan production.

Naturally it's been the talk of film circles ever since these remarkable reviews appeared. And *you're* going to hear a lot more about it before it's released by First National late this month.



Advertisement



Now! *two forms of Winx Mascara which gives you*

LONG, LOVELY LASHES

so fascinating to men!

by LOUISE ROSS

FROM Paris comes the secret of this super-mascara called Winx. Instantly, it gives your lashes a natural accent. It makes skimpy, pale lashes look luxurious, sparkling, alive!

You'll never realize the power of beautiful eyes until you try either Cake or Creamy Winx—my perfected formula of mascara that keeps lashes soft, alluring. Your eyes—framed with lashes darkened by Winx—will have new mystery, new charm.

So safe—smudge-proof, non-smarting, tear-proof—Winx is refined to the last degree. Yet so quick to apply—a morning application lasts until bed-time.

Millions of women prefer Winx to ordinary mascara. New friends are adopting Winx every day. Without delay, you, too, should learn the easy art of having lustrous lashes. Just go to any toilet counter and buy Winx. Darken your lashes—note the instant improvement.

Winx is presented in two convenient forms—the ever-popular Cake (in a box) and the new Creamy (in a tube). Each includes my perfected formula. They differ only in form. Each form has its enthusiasts—hence I offer both. They are for sale at all 10c counters.★



WINX

for Lovely Eyes

★If you are not near a 10c store, you may order direct from Ross Company, 243 West 17th Street, New York City, by sending 10c, checking whether you wish ☐ Creamy ☐ Cake ☐ Black ☐ Brown ☐ Blue.

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City ..... State .....

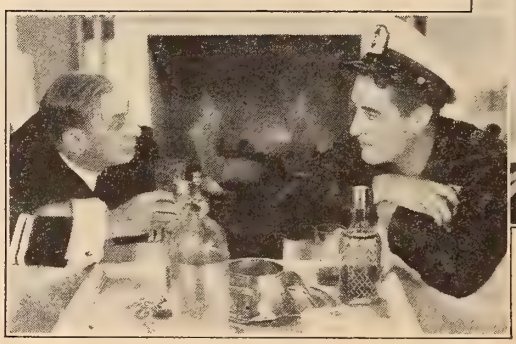
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HOLLYWOOD'S *Tragic* TRILOGY

There's an old tradition that deaths happen in threes in filmland

by JOHN WINBURN





John Gilbert and Mary Astor snapped at the Trocadero. Left, a scene from *The Captain Hates the Sea*

A PALL OF TRAGEDY lies over Hollywood these days.

The trilogy of deaths which the stage and screen folk—always superstitious—believe in, has been fulfilled. First to go was gay, debonair Gordon Westcott, killed in a polo game. The second was Thelma Todd, a victim of monoxide gas. Who would be the inevitable third?

John Gilbert, dying suddenly of a heart attack, closed the macabre record less than a month after Thelma's passing.

Each time there has been a sudden, tragic death, two more have followed. Dorothy Dell began one such series; the great Will Rogers another. In time, Hollywood has come to believe firmly in this tragic trilogy.

Always subject to extremes in his moods, John Gilbert could be tremendously happy, or plunge into the deepest depths of despair. He could never recover from the crushing blow of his lost screen popularity. In his despair over his failure in *Queen Christina* he cast out the one woman whose devotion he sorely needed—Virginia Bruce Gilbert. Afterwards he often said this was the biggest mistake of his life. Virginia, still in love with the man who was father of her two-year-old daughter, was prostrated by the news of his death.

His romance with Greta Garbo came at the height of their careers, when both were Metro stars. Garbo, fearing his strange moods, refused to marry him. Yet she recognized her debt to the dashing Gilbert by asking him to be her leading man in *Queen Christina,* after his star had set!

Intensely proud, Gilbert tortured himself with the thought that Garbo was doing him a favor. He could not do his best work. No longer sweethearts, and hardly friends, their scenes lacked fire.

It was generally believed that the talkies spoiled his career because he lacked a good speaking voice. This was not true. But the ridicule from his first talking effort, with early transcription methods, was fatal, and his temperamental outbursts caused producers to drop him at any excuse. Gilbert's greatest tragedy was a temper he fought to control—and failed.

● COLUMBIA PICTURES OFFERED him an opportunity to stage a comeback in *The Captain Hates the Sea.* Those who saw it remember the reporter, licked by booze, who goes on a sea voyage in the hope of breaking the habit and by writing a book, accomplish something worthwhile. There was something prophetic about that hapless character, splendidly played by Gilbert. His luck had played out; he could no longer accomplish what he set out to do. The picture was finished only under great difficulties, for poor John Gilbert could not escape the torment of mind that made his days miserable, and like the reporter he portrayed, he could not quit drinking.

But women loved him for his weaknesses as well as for his virile strength. Although none of his wives could live with him for long, all of them retained affection for him. He could be a lover, but not a husband. All were happier for having loved him, but none could remain married to him. Thirteen years ago Olivia Burwell divorced him. She since married J. T. Morgan and lives in Phoenix, Arizona. Leatrice Joy, mother of Jack's first daughter, is now Mrs. William Spencer Hook, Jr., and though they live in the film colony, Leatrice has retired from pictures. Both Ina Claire and Virginia Bruce remained married to him for only a short time.

EYE-WITNESS PHOTOS



by CHARLES RHODES



Like father, like son: an amazing study of Ronnie Howard with his parent, Leslie Howard



Mr. and Mrs. Franchot Tone dine out at the Cafe Lamaze. I can't describe Joan's hat!



Harmonizing backstage at a benefit party were Dick Powell, Edward Arnold, Binnie Barnes and Bob Taylor. Sure they can sing!



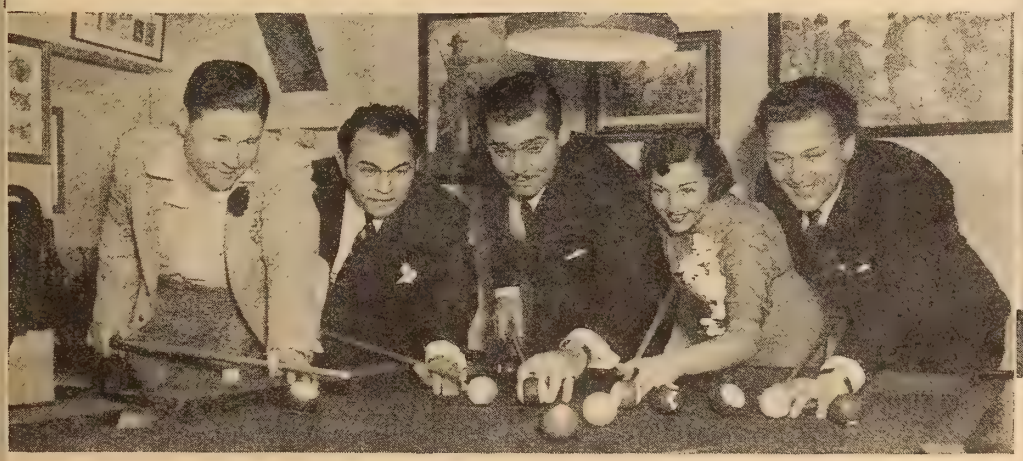
Happy New Year, everyone! George Raft and Virginia Pine greet the dawn at a night club. And did they smile for me!



Pinky Tomlin has been having another party! Here he is with beautiful Alice Faye. I caught them trying to run out on me, but it was all in fun



Two beautiful fashionable ladies posed at the Troc. Arline Judge and Carole Lombard always catch the eyes of the throngs when they visit Hollywood's popular night spots



Never have I snapped such a brilliant assemblage of stars playing a game together. Jack Oakie, E. G. Robinson, Clark Gable, Hostess Arline Judge and Carl Brisson were having real fun when I came along

"SHE HAD THE KIND OF LIPS MEN LIKE TO KISS"



SAID

GARY COOPER



Popular male star gives his reasons for choosing the Tangee Girl



GARY COOPER, star of "Desire", a Paramount Picture, picks the most kissable lips in lipstick test.

● We presented three lovely girls to Gary Cooper. One wore *the ordinary lipstick* . . . one, no lipstick . . . the third, Tangee.

"Her lips look kissable," he said, choosing the Tangee girl, "because they look natural."

And other men agree. They don't like to kiss lipstick either, and that's why Tangee is so much in vogue today. Tangee makes your lips glow with natural color, but it avoids "that painted look," because *Tangee isn't paint.* If you prefer more color for evening, use Tangee Theatrical. Try Tangee. In two sizes, 39c and $1.10. Or, for a quick trial, send 10c for the special 4-Piece Miracle Make-Up Set offered below.

● **BEWARE OF SUBSTITUTES** . . . *when you buy. Don't let some sharp sales person switch you to an imitation . . . there's only one Tangee.*

World's Most Famous Lipstick

TANGEE

New **ENDS THAT PAINTED LOOK FACE POWDER** now contains the magic Tangee color principle



★ **4-PIECE MIRACLE MAKE-UP SET**

THE GEORGE W. LUFT COMPANY F-36
417 Fifth Avenue, New York City

Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name _____ (Please Print)

Address _____

City _____ *State* _____

Hollywood's Nabs Reel

(Continued from page six)



All the glamour of the old South surrounds Irene Dunne in Universal's production of *Showboat.* Miss Dunne recently did *Magnificent Obsession* on the same lot

Gary Still Speed King

CLARK GABLE has a new and swanky roadster that he'll sell you very cheap.

Upon his return from his South American trip, Clark espied the costly speedster, a sister ship of Gary Cooper's 135-mile-an-hour snorter, in a show-window, so he stepped in, wrote a check and told the dealer to deliver it at his hotel.

But one trip down Wilshire Boulevard was sufficient for the star. To hold the car within the legal limits, he would have had to have the gear ratio changed.

"If Gary likes that sort of pavement burning, let's admit he's the better man, and let it go at that!" grinned Clark.

• •

Friendly Warfare

WHEN ELEANOR BOARDMAN and King (director) Vidor were divorced a few years back, they agreed they would let the courts decide in case it became necessary to revise their pre-decree financial arrangements covering the settlement King made on Eleanor and the monthly payments for maintenance of the children.

So, when Eleanor decided to put the youngsters in private schools, she had her attorneys file suit to ascertain why King shouldn't be forced to pay $900 a month instead of the present $250 for their support.

As the case was docketed for trial, Hollywood was surprised to find King dining Eleanor and the kiddies at Sardi's.

"Ho, ho!" breathed the wise ones. "They're about to effect a reconciliation!"

No such thing, however, for the very next day a judge ruled that Eleanor could educate the children on the current $250.

Stars Turn Fans

FILMLAND HAS fallen harder than ever for the lure of the race tracks this year. Among the thousands that have flocked daily to the colorful Santa Anita meet are literally hundreds of filmdom's top stars. The associate members of the racing association alone comprise a veritable Who's Who of Hollywood.

Some of the more ardent fans, many of whom have horses entered in the races, include: Fred Astaire, Warner Baxter, Connie Bennett, Frank Borzage, Frank Capra, Claudette Colbert, Marion Davies, Jimmy Gleason, Walt Disney, Clark Gable, Mae West, Al Jolson, Bing Crosby, Pat O'Brien and Darryl Zanuck.

Hold-Bob's Search for Talent Ends

Completing its tour of the nation in search of new screen material, the huge "traveling studio" of Universal Pictures and Hold-Bob hair pins, in conjunction with Fawcett Publications, has returned to Hollywood where winning contestants will be named.

The thousands of aspirants who had film tests made during the tour of the country will be informed of the decision as soon as possible. Carl Laemmle, head of Universal, and his staff of judges will study the countless tests carefully and systematically in their search for new talent.



The Happiest Girl in the World...

AND why shouldn't she be . . . for she holds romance in her hands —hands that reflect the perfection of her grooming and the fastidiousness of her nature. For hands *do* express things that mere words cannot say. If you would be irresistible (yes, hands *can* be irresistible) with graceful, tapering, satin-smooth nails, then use PLAT-NUM, the favorite nail polish of millions of lovely women. Whether you prefer a creme or transparent polish, you may choose from 12 different true-tone shades, any one of which will blend with gown, complexion, lipstick or rouge. PLAT-NUM is really a superior polish. It goes on smoothly, sets evenly and has a lasting quality. It conceals nail imperfections and does not crack, chip, peel or discolor. Gives to your nails a soft, shimmering, shell-like surface. Try a generous, oversize 10c bottle of your own particular shade today. PLAT-NUM is on sale at any 5 and 10 cent store. See the newest shades.



FREE this booklet



This interesting, informative stiff cover bound booklet will be sent to you upon receipt of 4c in stamps to cover postage.

PLAT-NUM LABORATORIES 80 FIFTH AVE., NEW YORK

PLAT-NUM Nail Polish

Unprintable ...but TRUE!

They're unprintable! The things that happen to your system when you take a harsh, quick-acting cathartic. Good taste forbids a detailed description

YOU OUGHT TO KNOW . . . for your health's sake . . . what happens when you introduce a harsh, drastic laxative into your system. One that works too quickly. One that upsets you . . . that rushes unassimilated food through your system . . . that rips and tears its way, leaving you weak, dragged down—internally abused. But, we cannot tell you the graphic details here because they are *too* graphic. This is a family magazine, not a medical textbook.

This much we can say: whenever you need a laxative, be sure the one you take is *correctly timed.* Be sure it is mild and gentle. Ex-Lax meets these important specifications.

Avoid quick-acting cathartics!

Ex-Lax takes from 6 to 8 hours to accomplish its purpose. It relieves constipation without violence, yet it is completely effective. Elimination is thorough. And so close to normal you hardly know you've taken a laxative.

Because of its gentle action, Ex-Lax doesn't leave you weak, as harsh cathartics do. It doesn't cause stomach pains. It doesn't nauseate you. And you don't need to fear any embarrassment afterwards. It is best to take Ex-Lax at night, when you go to bed. In the morning you will enjoy complete and thorough relief.

A joy to take!

Another thing people like about Ex-Lax is the fact that it is equally good for children and adults. Thus, you need only *one* laxative in your medicine chest.

And here is still another pleasant thing about Ex-Lax . . . it tastes just like delicious chocolate. Don't ever again offend your palate with some bitter, nasty-tasting laxative!

Get a box of Ex-Lax today. It costs only 10c. There is a big, convenient family size at 25c, too.

GUARD AGAINST COLDS!...Remember these common-sense rules for fighting colds — get enough sleep, eat sensibly, dress warmly, avoid drafts, keep your feet dry, and *keep regular,* with Ex-Lax, the delicious chocolated laxative.

When Nature forgets—remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

TRY EX-LAX AT OUR EXPENSE!

(Paste this on a penny postcard) F.G.36

Ex-Lax, Inc., P. O. Box 170
Times-Plaza Station, Brooklyn, N. Y.

I want to try Ex-Lax. Please send free sample.

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Address.....

City.....Age.....

(If you live in Canada, write Ex-Lax, Ltd., 736 Notre Dame St. W., Montreal)

Tune in on "Strange as it Seems," new Ex-Lax Radio Program. See local newspaper for station and time.

HOW HOLLYWOOD *Protects* YOUR COSMETICS



by JERRY LANE



—*Charles Rhodes Photo*

Inspection room in Max Factor's new cosmetic plant. Skilled workers check each box and bottle for flaws. Below, Max Factor shows Katherine De Mille a powder mixer, larger than most cement mixers

WHAT ARE YOU putting on your skin? Do you know how safe your cosmetics are?

You entrust your good looks to them—and you can. Without a single qualm because Hollywood has safeguarded them!

It has taken millions of dollars and years of research. But Hollywood has forced the standard of purity in make-up so high that today no woman can afford to go without good cosmetics if she values the health and protection of her skin.

That's a strong statement but here are the facts to back it up. Let's go behind the scenes a minute in the most interesting "factory" in the world . . .

It's right off Hollywood Boulevard on Highland Avenue, a mammoth white structure done in neo-classic style with a studio of beauty in front that has no equal anywhere. Twenty-five years ago it had its inception—when the man who had been cosmetician to the Russian court arrived in the movie capital. *Max Factor.* It became his job to protect the beauty of the most famous women on earth. And, in doing so, to protect the beauty of every woman. So he set to work . . .

● TODAY HIS recently completed Temple of Beauty is an outstanding tribute to how well that work was done.

It's a revelation to go behind the scenes, to see how carefully make-up can be manufactured.

Do you know why the medical profession advocates good creams to insure healthy skin?

Do you know why dentists advocate the use of lipstick?

Because cosmetics institutions these days take advantage of all the knowledge medical chemistry has to offer.

On the staff of Max Factor are twelve chemists, each an expert in his line. They have a complete wing to themselves where an astonishing amount of laboratory work goes on. You ask about the green liquid slowly being siphoned into the glass jar . . . a soft, pale green . . . "That," you're told, "is the foundation of a new cream for bleaching and softening the skin. When will it be on the market? In a year possibly. Or never, unless we can make it finer and more satisfactory than anything yet discovered. We work slowly here because we have to make sure . . ."

● DOUBLY SURE—for when a new product *is* ready for distribution the first thing they do is this: They have what is known as a "preferred mailing list" of ten thousand women all over the country in various walks of life. The product is sent them and they're asked to use it for a few weeks and then to submit an unbiased report. No guesswork, no loopholes.

We step into another laboratory. Raw materials that go into the making of the different beautifiers are being examined. A sample of that new shipment of fine talc is under the microscope. That's what Factor uses as the chief ingredient of his pow- [*Continued on page 57*]

★ FLORENCE RICE in COLUMBIA PICTURES ★



Double the beauty

of your hair with a DUART wave

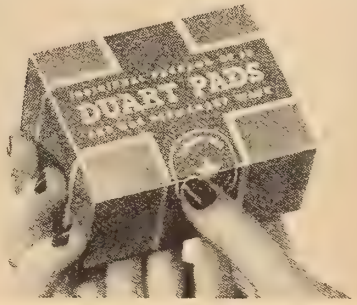
It's Hollywood's choice - it can be yours, too!

When you see a beautiful permanent wave on the screen, don't envy it — copy it! Simply follow the advice you would get from any Hollywood star. Ask for—and insist that you get—a genuine Duart Wave. It is easy to be certain. Duart waving pads come in individual **SEALED** packages. One for each patron. Your permanent waver will let you break the seal yourself. Then you'll know the pads are fresh, clean, never used on another person's hair. You'll know that *your wave* is to be a *genuine* Duart — the choice of the Hollywood stars. The same snug little curls, and soft lustrous waves, that everyone admires on the screen, will adorn your own pretty head.

To copy a screen star's hairstyle, send for the **FREE BOOKLET** showing the Hollywood stars' newest spring coiffures. Sent free with a full size, two rinse package of Duart's Hollywood Hair Rinse. It adds attractive glint and sparkle. Choose from 12 lovely tints. Not a dye. Send 10 cents to cover cost of wrapping and mailing.

DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

DEMAND THIS SEALED PACKAGE FOR A GENUINE DUART WAVE



SEND 10c FOR HAIR RINSE AND FREE BOOKLET

DUART, 984 Folsom Street, San Francisco, California. Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

☐ Dark Brown	☐ Henna	☐ Ash Blonde	☐ White or Gray
☐ Chestnut Brown	☐ Golden Brown	☐ Medium Brown	(Platinum)
☐ Titian Reddish Brown	☐ Titian Reddish Blonde	☐ Golden Blonde	☐ Light Golden Blonde
	☐ Black		

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Address.....

City.....*State*.....

Lovely hands

DEMAND A POLISH
THAT DOESN'T STREAK OR PEEL



GLAZO'S AUTHENTIC COLORS
WEAR 2 TO 4 DAYS LONGER

WHAT are the things that every smart woman expects of her nail polish? It must be outstandingly lovely! It must apply easily and evenly, without streaking. It must wear long and gracefully, without peeling or chipping—or your nails will soon look shabby.

Glazo's glorious colors are approved by beauty and fashion authorities. Glazo has solved the streaking problem—and it's the easiest to apply, with its special, improved brush. And because Glazo is so superior in quality, it wears days longer than you've been accustomed to expect.

Just try Glazo, and discover how lovely your hands can be. Formerly much more, Glazo Manicure Preparations are now only 20 cents each.

Just 20 CENTS



GLAZO

. . . The Smart Manicure

When HEPBURN Had A Fit!

Temperament or clothes—Katharine had a fit any way you look at it!

by JERRY ASHER

IF YOU WANT to get the real lowdown on a movie star, ask the man who knows one!

In this particular case our man happens to be Walter Plunkett, personal friend of Katharine Hepburn and the man who created many of her clothes. His position on the RKO lot until he recently went to New York was an enviable one. Aside from working for such stars as Ann Harding and Irene Dunne, Walter is one of the few people whose good fortune it is, really to know Hepburn.

Dozens of stories have poured out of Hollywood on the tempestuous Kate. Next to Garbo she is the most widely-discussed enigma of the day. She has been quoted and misquoted by the best of them. Her most intimate secrets have been revealed, her private life discussed like an open book. Yet, it is a known fact that Hepburn does not grant interviews and except on rare occasions, has never given out statements for publication. Most of the Hepburn information comes by such a devious route, it is with a mingled feeling of enthusiasm and authenticity, that this story is being written

● TO OUR KNOWLEDGE there are three places where a movie star can get away from it all. The beauty parlor, the bath room and the fitting room offer a haven of refuge, where our lady can absolutely be herself and feel safe from prying eyes. If Hepburn hides herself under a drier, only she herself knows where and when. Naturally we have never tried to interview her when she is taking a bath. To Walter Plunkett we owe this story on Hepburn, when she is having a "fit."

"Katharine Hepburn is one of the few women who instantly knows what she wants," says Walter Plunkett. "Not only is she quick in her decisions but she has definite reasons for them. I have never once heard her say, 'do you think maybe—we might do this or that.' She says what she thinks, she knows what she wants and she doesn't change her mind five minutes later.

"It is impossible to fool Hepburn on materials or get her to use substitutes.



Fitting Katharine Hepburn is an intricate task, as this photo of a classic Grecian type of formal gown reveals. The gown was designed by Bernard Newman, of RKO

She can be just as enthusiastic over the plainest denim as the most costly brocade, providing of course that it is suitable for the purpose she has in mind. She loathes trimmings of any kind and insists on the utmost simplicity in the designing of her costumes.

● "HEPBURN IS VERY sensitive to color but is not emotionally moved to showing partiality. As a matter of fact, she usually selects some unpopular color like taupe or an odd wine shade. Before she okays it, she first finds out how it will photograph on the screen. Once she happened to select a certain material, but there was [*Continued on page 60*]

"Strictly Personal...

but thousands of women asked me to explain why Kotex can't chafe . . . can't fail . . . can't show"

Mary Pauline Callender *Author of "Marjorie May's Twelfth Birthday"*



Can't chafe

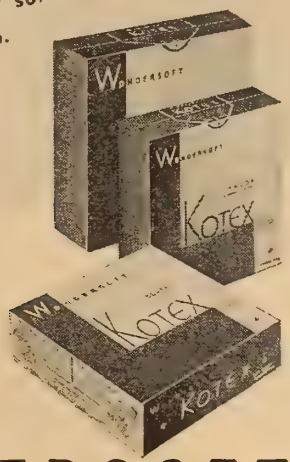
Because the sides of Kotex are cushioned in a special, soft, downy cotton—all chafing, all irritation is prevented. Thus Wondersoft Kotex provides lasting comfort and freedom. But sides only are cushioned—the center surface is left free to absorb.

Can't fail

Because Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk—prevents twisting and roping. The filler of Kotex is actually 5 TIMES more absorbent than cotton.

Can't show

Because the ends of Kotex are not only rounded, but flattened and tapered besides. Absolute invisibility — no tiny wrinkles whatsoever. Even the sheerest dress, the closest-fitting gown, reveals no telltale lines.



NOW 3 TYPES OF KOTEX
All at the Same Low Price

IN THE BLUE BOX—*Regular Kotex.* Ideal for the ordinary needs of most women. Combines full protection with utmost comfort. The millions who are completely satisfied with Regular Kotex will have no reason to change.

IN THE GREEN BOX—*Junior Kotex.* Somewhat narrower than Regular. Designed at the request of women of slight stature and younger girls. Thousands will find Junior Kotex suitable for certain days when less protection is needed.

IN THE BROWN BOX—*Super Kotex.* For more protection on some days it is only natural that you desire a napkin with greater absorbency. The extra layers in Super Kotex give you extra protection, yet it is no longer or wider than Regular.

WONDERSOFT KOTEX

A SANITARY NAPKIN
made from Cellucotton (not cotton)



Do you know the 8th WOMAN?

Why be miserable, or even uncomfortable certain days of every month? Be that eighth woman who lets Midol carry her serenely through those difficult days. There used to be eight million sufferers every month. Today a million women are smart enough to use Midol and escape this regular martyrdom to pain.

You can depend on Midol. Tiny tablets, perfectly pleasant to take. *Not* narcotic. A merciful medicine which specialists recommend for regular pain. Nature doesn't make the woman who uses Midol give up a cherished "date" for the theatre — or even a dance. It means freedom!

This truly remarkable medicine may be taken any time, preferably at the first sign of approaching pain, to avoid the suffering altogether. But Midol is effective even when the pain has caught you unaware and has reached its height. It is effective for hours, so two tablets should carry you through your worst day.

You get these tablets in a trim little aluminum case. All druggists have them —they're usually right out on the toilet goods counter. Or clip coupon:



An enjoyable evening, no trace of pain; the time of month forgotten—thanks to Midol.

Try it (MIDOL) *free!*

For the proof that Midol does relieve periodic pain, send for a free trial box to MIDOL, Dept. C-36, 170 Varick St., New York.

*Name*_____

*Street*_____

*P. O.*_____

HARRY CARR'S Shooting Script

IF THE PRESENT craze for biography had been on when Paramount made *Old Ironsides,* much tragedy and about $2,000,000 would have been saved.

I know because I supplied the idea for that picture and upon my innocent head was poured the blame.

What I wanted them to do was to tell the life story of Stephen Decatur—one of the gayest, most gallant of our national heroes.

But it was the moment when the movies were all for plotless simplicity and Lawrence Stallings came along and got $50,000 for a story in which I never could find anything happening except that the boat rocked.

Stephen Decatur would still be a great story for the screen.

Jackie Coogan

It staggers me to discover that Jackie Coogan's screen career netted him $1,500,000—and he still has the dough.

The truth is that Jackie never made another real hit after *The Kid*—where he basked in the warmth of the genius of Charlie Chaplin.

Very skillful handling on the part of his father carried him on for several years—until he grew too large—on sheer momentum.

Screen Lovers

Sam Goldwyn has found a sure-fire love-bird team in Joel McCrea and Miriam Hopkins.

Splendor pushes along their hit in *The Richest Girl in the World.*

Sammy is a gentleman with many good breaks and many afflictions. In Miriam Hopkins and Merle Oberon he has two of the strongest stars on the screen but two of the hardest for whom to find stories. That was the tragedy of Anna Sten. Personally, she was the most attractive of all the stars who have ever come to us from Europe; but his whole staff never could manage to dig up stories for her.

Oddly enough, stories for really striking personalities are harder to find than for little people.

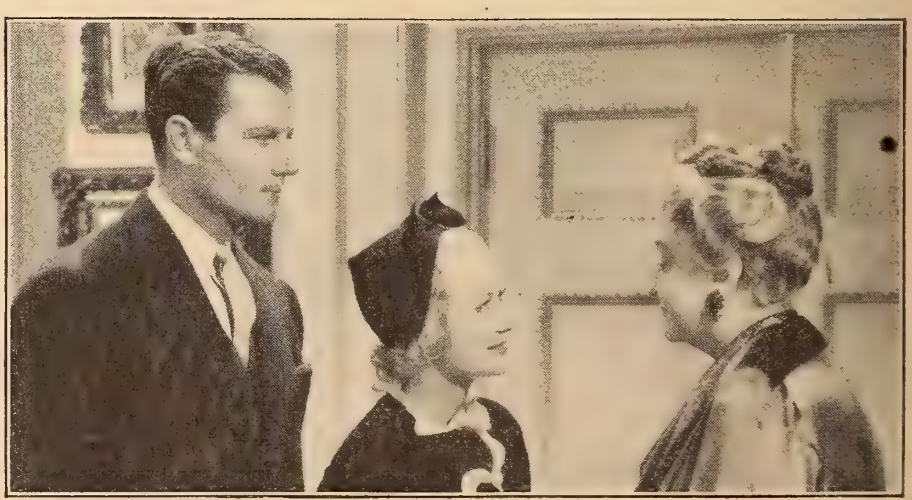


Margaret Sullavan continues her surge upward with *Next Time We Love,* a major production at Universal

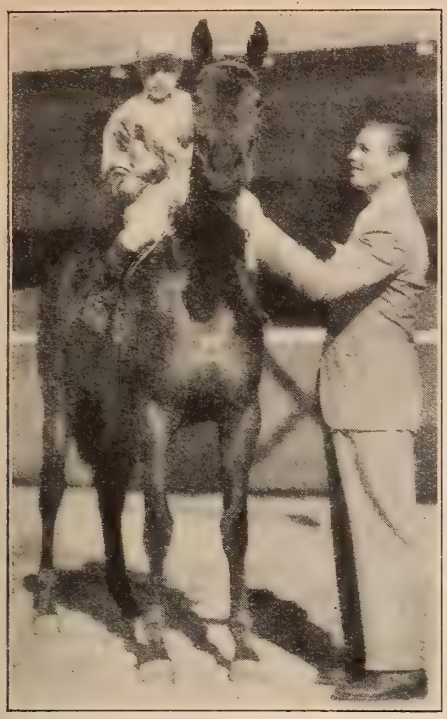
The Good Earth

If it is true—which I very much doubt —that M-G-M had such a desperate time finding Chinese actors for *Good Earth,* then I shall have to say that the casting directors showed their dumbness.

The place to have found them was in Honolulu. The cultured Chinese there have had the most excellent amateur dramatic societies for years—something like



Joel McCrea and Miriam Hopkins, shown here in a scene from *Splendor* with Helen Westley, have become the newest romantic team in Hollywood. Their next feature will be *These Three,* with Merle Oberon



—*Charles Rhodes Photo*

Meet Beverly Hills, favorite race horse of Clark Gable. Beverly Hills received much backing from film folk at Santa Anita track

the Pasadena Community Playhouse. I know Chinese girls in Honolulu who are so gorgeously beautiful that they fairly take your breath away.

There would have been no difficulty whatever in having cast the whole picture there.

New Playground

With the advent of the clipper ships, Honolulu will become the new playground of the film stars. The islands will be only seventeen hours away with almost perfect flying conditions. Jean Harlow has made arrangements to buy a pineapple plantation on Oahu, where Janet Gaynor already owns a vacation resting place.

Honolulu is very likely to become a new playground for Hollywood.

Going Argentine

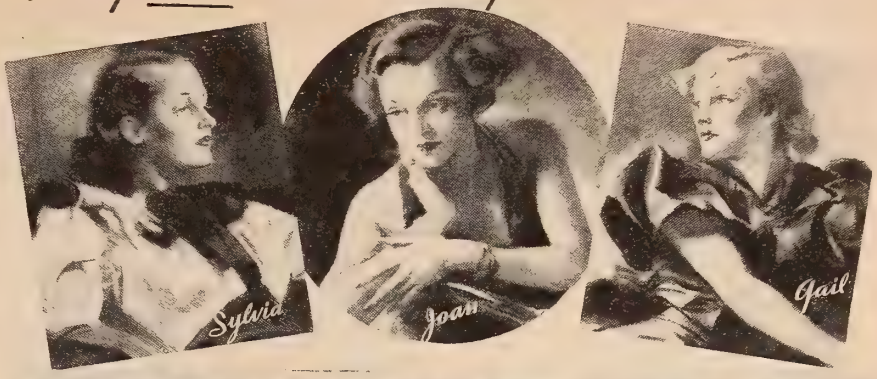
Arturo Ramos, the Argentine hot tamale who is being divorced from Millicent Rogers, will surely be grabbed up by the studios.

The Sullavan

In *So Red the Rose*, Margaret Sullavan has established herself. The story of Stark Young may have been a little sticky and cloying to the sophisticated but not to folks like me, and Miss Sullavan was exquisite. She had more juice and flavor than Lillian Gish, with whom she has been compared She was more like Ethel Barrymore in her sweet young days—if she has to be like anybody other than herself.

Big things are expected of Miss Sullavan in her next production, *Next Time We Love*. Universal is giving the film a colorful background on the theory that it will make the little star just about a grand slam at the box office.

They also were lovely to look at... but





She was so Dainty... so *Alluringly Fragrant*

She knew this lovelier way to avoid offending . . . fragrant baths with Cashmere Bouquet!

HOW wise to guard your personal daintiness this lovelier, more feminine way! Bathe with this exquisite scented soap that keeps you always *fragrantly dainty!*

Cashmere Bouquet's deep-cleansing lather frees you completely from any danger of body odor . . . Makes you so *immaculately* sweet and clean.

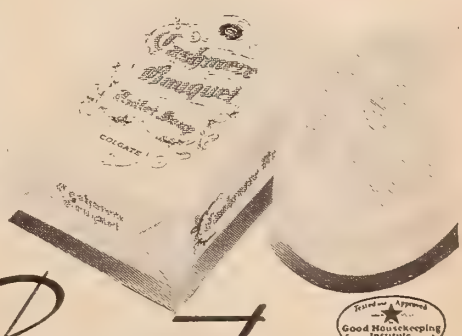
Then—long after your bath—the delicate, flower-like perfume of this creamy-white soap still lingers . . . Clings about you glamorously, giving you new, appealing charm.

You will want to use this fine, pure soap for your complexion, too. Its rich, luxurious lather is so gentle and caressing. Yet it goes down into each pore and removes every bit of dirt and cosmetics . . . Keeps your skin radiantly clear, alluringly smooth.

And Cashmere Bouquet now costs only 10¢ a cake. The same superb soap which, for generations, has been 25¢. The same size cake, hard-milled and long-lasting . . . Scented with the same delicate blend of 17 rare and costly perfumes.

Why not order three cakes today? Sold at all drug, department, and 10¢ stores.

NOW ONLY 10¢ *the former 25¢ size*



BATHE WITH

Cashmere Bouquet

THE LOVELIER WAY TO AVOID OFFENDING

ON THE *Trail of the Lonesome Pine*

Here's a glimpse of a film crew working on the wind-blown peaks of California's high mountains

by LARRY PANKHURST

HENRY FONDA had a narrow escape from death. The ducks got temperamental and wouldn't act. Director Henry Hathaway spent his off hours praying for driving winds and a good old mountain blizzard.

Those were among the outstanding off-script woes that served to make martyrs of the Walter Wanger crew filming *The Trail of the Lonesome Pine* high in the Big Bear Lake country of the San Bernardino mountains.

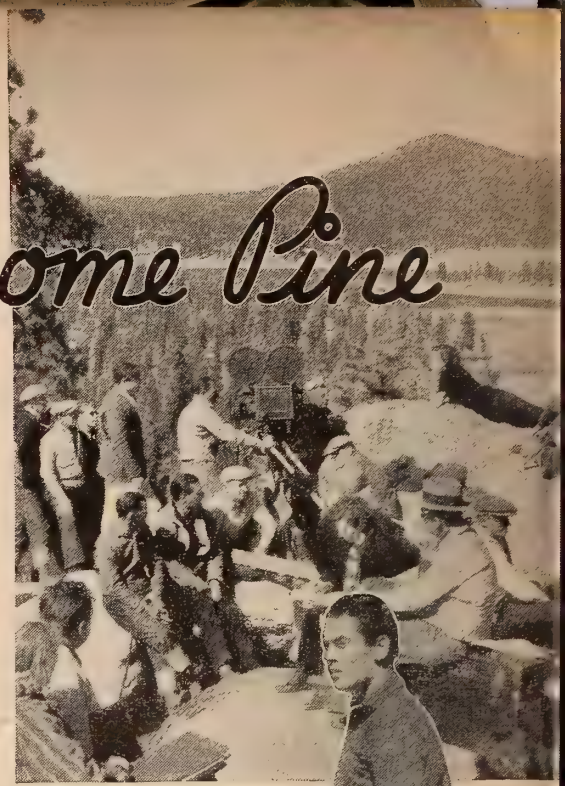
You'll see it before long in Technicolor, and if Mr. Wanger's suspicions are correct, thereafter colorless pictures will be as passé as those without sound. You'll see a grand cast which includes Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, and Spanky McFarland. You will get a glimpse of some of California's most spectacular country, in natural colors, without the usual too-brilliant hues. And above all, you will find an old favorite novel brought realistically to the screen.

MacMurray is cast as the young civil engineer who disrupts the quiet life of the Virginia mountaineers with plans for a railroad into the back country. Sylvia Sidney is the lass he sends to the city to get educated. Henry Fonda plays the rôle of a sturdy back country man, third corner of the inevitable triangle. How Sylvia acquires polish while Fred reverts to more primitive life is an old story but it receives brilliant treatment in the capable hands of Henry Hathaway.

The whole crew revealed an amazing respect for Hathaway, who had to assume a sort of "slave driver" rôle because of the tremendous production costs that mounted higher every day. They liked him because he was genuine and sincere, and because he had worked his way up from a prop job to a director of westerns. Subsequently he turned out several hit pictures, with *Lives of a Bengal Lancer* topping his efforts to date.

● FONDA'S CLOSE ESCAPE from death came through a very common and dangerous practice. He had just driven in to the Peter Pan Club, four miles from location. The temperature was well below freezing and his car had no anti-freeze in the radiator. So Henry closed the garage doors, got back into the car, turned on the radio and ran the motor at slow speed to warm up the garage. We'll let him tell you the rest of it:

"I sat there listening to the music," Henry said. "Then I began feeling a bit drowsy. I thought it was because I had been having a pretty active day on location. If I hadn't suddenly felt nauseated, it might never had occurred to me that I was about to become a victim of carbon monoxide poisoning I hadn't



Sylvia Sidney and Henry Fonda, pictured above, play two parts of a love triangle with Fred MacMurray in the third corner. Below, a rustic mill beside a cool mountain lake, chief locale of the story



even noticed the noxious exhaust fumes.

"Luckily, it came to me with a loud mental bang. For one brief instant I was scared silly. It took real effort to shut off the motor and grope my way out of the place. But I reached fresh air just in time, and soon got over the effects of the fumes."

There were two principal locations for the films. One was at a small lake just over the hill from Big Bear. Here they built a rustic saw mill with a huge wooden water wheel. It's a semi-practical structure, and after the company is through shooting the dam watchman will alter it into a home for himself. The prop department brought along a flock of ducks, a half dozen mongrels from the city pound (all of them found homes among the crew members in short order), several doves, a cow or two, a herd of mules, and a lumbering scoop shovel mounted on caterpillar wheels.

● The Second location was more isolated. A one-way dirt road led six miles up over mountain tops and narrow passes to Moon Ridge, some 8,000 feet above sea level. It undoubtedly was the original home of cold winds and unearthly temperatures. Here on Moon Ridge, with eternity all around the railroad was built into the "Virginia" mountains, and here too was the Lonesome Pine, standing alone by itself among wind-swept boulders. To the east was the desert, with Palm Springs basking beyond one's sight. To the north was Mount Grayback, its sides glistening with snow. To the west, beyond the next high point, was Hollywood, 140 miles away. At sunset you could catch the rays playing on the Pacific Ocean, and after dark you could see the lights gleaming in Los Angeles.

Hathaway's job, along with his color expert, was to get the most out of the natural surroundings. They added in one whole scene just to catch a picture of a berry bush glistening with icicles.

● When It Came time to catch a scene of Fonda feeding the ducks in the lake, the fowl turned temperamental and adjourned to the corner furthest from the old mill. Ten minutes was spent trying to drive them back to the proper spot.

"Wouldn't Mr. Wanger fret if he saw the delay!" a cameraman's assistant said. More time passed. An airplane roared in overhead. The ducks came in at last, only to swim away again. A man took after them in a rowboat while others pelted rocks in their path.

Then it happened. Producer Walter Wanger walked around the bend in the road just in time to see practically every member of the crew diligently heaving rocks at the ducks. He grinned like a kid and joined in. The ducks ducked. They dodged. They back-watered. They protested audibly. But the crew was not to be denied, and the scene was finally caught without a human or duck casualty.

And where did Mr. Wanger come from? Hollywood, of course. In 38 minutes, aboard that airplane that had just roared overhead. Two hours later he was back in Hollywood. That's the way Wanger operates.

It will be a good idea to keep your eye on *The Trail*. We have an idea it may lead the whole industry into a new and startling panorama of color. And even if it doesn't, it cannot miss being a grand picture full of beautiful scenery.

Reduce . . .

your WAIST AND HIPS THREE INCHES IN TEN DAYS

with the PERFOLASTIC GIRDLE *or it won't cost you one cent!*



You Can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY, EASILY and SAFELY

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

KEEPS YOUR BODY COOL AND FRESH

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the *entire* body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

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■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *you*. You do not need to risk one penny . . . try them for 10 days . . . at our expense!

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Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

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■ *Use Coupon or send Name and Address on Post Card.*



"I know now why* HOLD-BOBS *are accepted by Hollywood. The movie camera "picks up" those straggly ends that mar an otherwise perfect picture," says charming Ruth Martin Chrastka of Chicago.

Miss Chrastka was given a screen test recently, in the nation-wide Search for Talent sponsored by Universal Pictures, HOLD-BOB *Bob Pins, Motion Picture and Screen Play.*

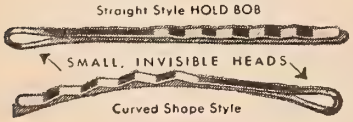
An attractive, well-groomed hairdress is just as important to a movie star as her make-up or clothes. That is why HOLD-BOBS have been chosen by Hollywood as the only bob pin that will keep their hairdress lovely at all times.

You, too, can have the lovely, well-groomed coiffure of the movie stars by using HOLD-BOBS—the only bob pin with these exclusive, patented features: small, round, invisible heads that cannot show in the hair, smooth, round points that cannot scratch the scalp, flexible tapered legs, one side crimped, which hold the hair securely in place. And—only HOLD-BOBS come in all colors to match every shade of hair.

Look for the name HOLD-BOBS. It is your assurance that your coiffure will be lovely always. Try HOLD-BOBS today.

Final winners of the Search for Talent will be announced shortly.

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HOLD-BOBS are available everywhere . . . they're easily identified by the Gold and Silver Metal Foil Cards. Also sold under the brand name of BOB-ETTES.

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All Aboard! for the tour to MOVIELAND



Hollywood Magazine's special train promises the most thrilling trip of an entire lifetime to America's most colorful and glamorous city!

How Would you like to visit Hollywood on your vacation this summer, and actually get to see the inside of a famous movie studio? Thousands of tourists annually flock to filmland, but few indeed ever see the exclusive side of the studio gates—but you can do it if you join HOLLYWOOD Magazine's economical Movieland Tour of 1936, the second annual vacation trip to the land of sunshine and stars!

Shirley Temple's home studio—the famous 20th Century-Fox company—will be your host this summer. A big special train will be made up in Chicago and begin the exciting adventure July 19.

You will get to see the colorful Northwest, with stops in the twin cities of Minneapolis and St. Paul, Yellowstone Park and Seattle. From the Pacific Northwest the train will swing down the coast, visiting San Francisco before arriving in America's most unusual town, Hollywood.

In Filmland the Movieland Tour will make its headquarters at the Roosevelt Hotel on Hollywood Boulevard, with a grand round of entertainment scheduled to make every minute of the stay in Hollywood an exciting experience.

Stars you have always wanted to see will actually be [*Continued on page* 55]



Here's an airplane view of 20th Century-Fox studio, which will open its gates to members of the Movieland Tour. Reading down from the top are some of the stars who will greet the visitors: Shirley Temple, Warner Baxter, Rochelle Hudson and Ronald Colman

MEET THE QUINTS

Hollywood's Five Star Feature—The World's Greatest Sister Act

by GENE LORTON



—*Photo World Copyright by NEA Service*

Here's the way these amazing quintuplets will look in *The Country Doctor.* Dorothy Peterson plays the rôle of the nurse. Jean Hersholt doubles for Dr. Dafoe

MILLIONS OF WOMEN went wild over Valentino when he appeared in *The Four Horsemen* and the nation absolutely raved about *The Three Little Pigs,* a couple of years ago. But not even Garbo receives the worship or excites the curiosity of the world, half as much as do Hollywood's five new movie stars, the Dionne quintuplets, Yvonne, Annette, Cecile, Emilie and Marie. More than half a million men, women and children did *not* come to Hollywood in 1935 to see Garbo but that many did drive out of their way to see the quints.

The five little movie stars will appear in a picture called *Country Doctor.* The story is not that of Dr. Dafoe but it might be his or that of a number of thousands of other rural practitioners. Will Rogers was said to be preparing to play the leading rôle, *Doctor Luke,* when he met his untimely end. As a result, Jean Hersholt, veteran of more than 450 films, will act the part. There are other people in the cast but the five Dionne quintuplets will be the center of attraction.

Volumes have been written about these amazing babies. This is the story of how they became movie stars and how they behaved, not as movie stars, but as all normal, healthy babies do, while the camera was turning. But you will not only see the quins, in person on the screen, you will hear them, their baby prattle and their musical laughter. And you will also hear them hum as their nurse sings to them in French!

● IT ALL BEGAN when a Chicago newspaper man named Charles Blake got an idea. He put it into story form and submitted it to a Hollywood studio only to have it turned down. But astute Darryl Zanuck saw its possibilities at once and 20th Century-Fox sent Mr. Blake a fat check.

Since it was impossible to bring the babies to Hollywood, Hollywood went to them—Henry King, the director, Jean Hersholt, Cameraman, Dan Clark, and several other necessary people to shoot the pictures. Now, Hollywood's reputation had reached even into the hospital home of the quints and Doctor Dafoe was beset by the fear of a gang of roughnecks who swilled gin and broke up furniture and perhaps even stuck pins in babies. Before he at last agreed to permit them to be filmed—and his word is law—he had first to be assured that Hollywood folk are not, as bad as painted.

When the picture people at last arrived in Callander, it was a bright sunshiny Canadian day. The temperature was 15 below zero. Accustomed to Hollywood's salubrious climate, they sought warm places to go and were amazed to find the five laughing little Dionne babies, out on the sun-porch, getting the air! They even let them sit out there, warmly clad to be sure, when it was 20 to 25 below and they love it. No mother could take the excellent and loving care of these famous five, especially when she has five other children, that Dr. Dafoe and the quint's nurses, Mlles. Lamoureaux and Leroux do. And the children love them all. Jean Hersholt, when he first appeared in screen make-up, so closely resembled Dr. Dafoe that the five quints gurgled with glee but gave Mr. Hersholt sour looks when his voice and diction revealed that he was not their idol.

DIONNE BOX SCORE

	Weight at Birth	Weight During Filming
Yvonne	2 lbs. 6 oz.	23 lbs. 4 oz.
Annette	2 lbs. 4 oz.	23 lbs. 3 oz.
Cecile	2 lbs. 1 oz.	22 lbs. 10 oz.
Emilie	1 lb. 13 oz.	22 lbs. 2 oz.
Marie	1 lb. 10 oz.	19 lbs. 9 oz.

Age at filming: 19 months.

Approximate range for most children: 22 to 25 lbs.

● THE SOUND recording apparatus had to be placed in the basement because the nursery was too small. Only the director, one cameraman, one electrician and the two players who appear in scenes with the quints, were ever allowed in the room. All of them, except, of course, Jean Hersholt and Dorothy Peterson who is film nurse, had to wear gauze masks. Doctor Dafoe was taking no chance of a stray Hollywood germ lighting on his babies.

"No one can identify them from a photograph," Mr. Hersholt told me upon his return, "and although there is a great resemblance, each seems to have a different personality. Emilie seems to have a smaller face than the rest and makes eyes at every man who comes in the room. She's a natural flirt. Yvonne is supposed to be the most vivacious and Annette more appeal. Cecile is the humorist of the bunch. I believe that Yvonne weighs most and they all [*Continued on page* 56]

When FREDRIC MARCH Got Spanked

It was a long trail down to the woodshed, but that's how this romantic star moved toward fame!

by BARBARA BARRY





Believe it or don't, the angelic-looking lad at the top left is Freddie March at an age when he was the rowdy-dow of Racine, with Papa Bickel on the right. Center, Merle Oberon, Herbert Marshall and Freddie demonstrate how to be bored with one another on the set

Up The Shady street, of a summer's afternoon, flounced Miss Elmira Trott (the name will do as well as any other). Mad as "hops" she was. And —sniff!—good reason, too!

One hand clutched a black umbrella, and the other, the reasonably clean ear of a grotesquely attired youngster who squirmed protestingly at every step.

Pausing only long enough to renew her grip on the unhappy young gentleman's ear, Miss Trott turned up the walk leading to a modest residence, and, resting her umbrella against the porch rail, she turned the bell imperatively.

"Missus Bickel!" she announced acidly to the woman who appeared in the doorway, "somethin's got to be done! This young 'un of yours was apin' me agin, just like t'other day! Right across from my own house he was paradin' . . . . flippin' and twitchin' that Sunday black silk o' yours . . . bold as brass! I ain't goin' to stand for it, Missus Bickel. I don't have to, and I won't!"

"Freddie!" Missus Bickel eyed the bedraggled Sunday black silk, tangled dustily about the feet of her obstreperous offspring. She wasn't surprised. Freddie had been dragged home before—and by bigger and better citizens than Miss Trott. Punishment seemed useless but. . . .

"I'll tend to him!" she promised the indignant lady (?). "Freddie! Come in here!" and, reaching out, she relieved Miss Trott of her handful of ear.

● Grimly, She Marched our apologetic Freddie down the familiar path to the woodshed.

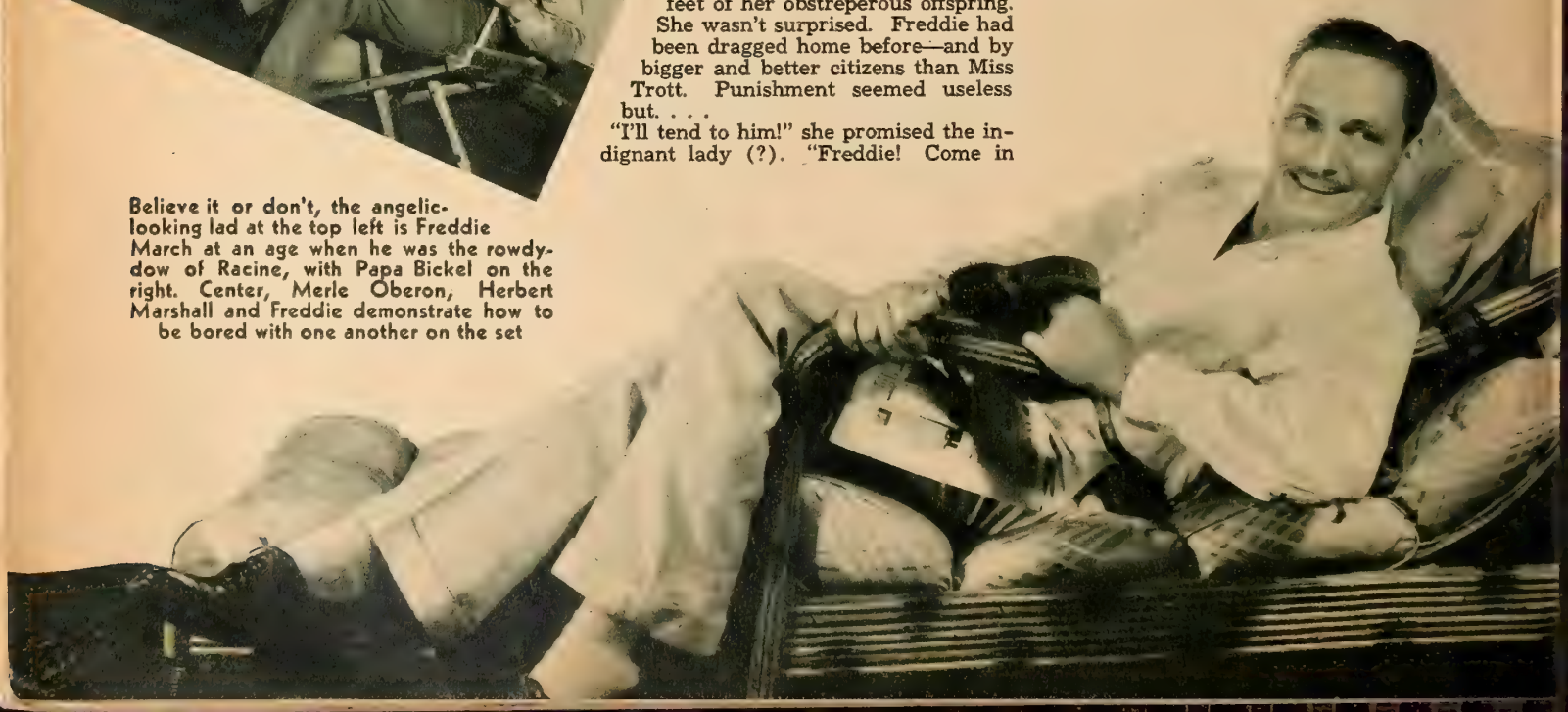
"I'm sorry, ma . . . Aw, gosh, ma . . . we was just havin' fun!"

"Fun!" the woodshed door slammed behind them with an unrelenting bang. "You've ruined my Sunday black silk! . . . I'll teach you to 'ape' folks . . .!"

But Freddie Bickel—Freddie March, to you—didn't have to be taught. The art of mimicry was a natural gift. A gift that was, in later years, to win him an award from the Academy of Arts and Sciences for a masterful bit of 'aping' in *Dr. Jekyll and Mr. Hyde,* and put his name at the very top of the movie roster.

However, the harassed Missus Bickel could hardly be expected to recognize budding genius in the apparently incorrigible Freddie. Sunday black silks were few and far between, and the woodshed interludes became more and more frequent.

But, our hero didn't mind too much. One becomes more or less calloused, after a certain amount of punishment. And spinach is [*Continued on page* 54]



THE STAR OF "DAVID COPPERFIELD!"...THE HERO OF "WHAT PRICE GLORY!"

THE DIRECTOR OF "CHINA SEAS!"

Together they give their greatest in Damon Runyon's story of rollicking and exciting adventure!

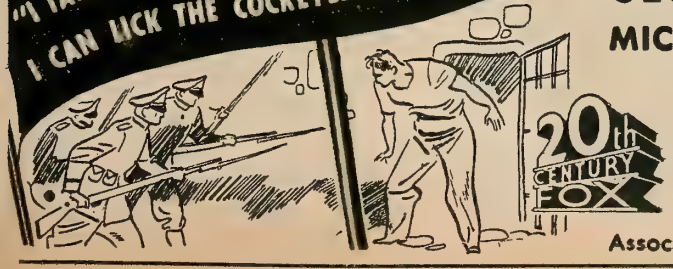


VICTOR McLAGLEN
Freddie BARTHOLOMEW

IN

PROFESSIONAL SOLDIER

"I TAKE MY FIGHTS WHERE I FIND 'EM! I CAN LICK THE COCKEYED WORLD!"



Timely as a radio news flash! Tender as a big brother's love! Thrilling as a machine-gun's rat-tat-tat! Uproarious and romantic as only a Damon Runyon yarn can be!

with

GLORIA STUART • **CONSTANCE COLLIER**

MICHAEL WHALEN • **C. HENRY GORDON**

A DARRYL F. ZANUCK
TWENTIETH CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer Raymond Griffith • Directed by Tay Garnett



JEAN HARLOW'S

She's blown her rôle of blonde bombshell to a thousand pieces in a daring change of personality!

by KATHARINE HARTLEY

MAYBE IT'S JUST a whim, or maybe it symbolizes the end of the party girl era; whatever the reason, Jean Harlow has gambled everything in an astonishing change of personality and appearance! She isn't as hey-de-hey as she once was. She is grooming herself for more substantial, deeper rôles. And her famous platinum blonde locks are gone!

Perhaps Jean Harlow is thinking of Clara Bow, the famous "It" girl whose zooming star flashed over the moon, and vanished away in gleaming stardust. Perhaps Jean thinks that she can't go on forever being America's favorite Night Club Girl, smiling and dimpling her way into your heart. Or perhaps she is just tired of a hectic existence that has more than once skyrocketed her across the front pages of the nation's newspapers. Let's take the question to Jean and find out.

When I tell you that Jean has changed, I am sincere when I say it isn't just the color of her hair. True, she has abandoned the platinum blondeness for a soft blondish brown—brownette, they call it. But the change goes deeper than that.

And in talking to Jean, one gradually learns that the new facets to her personality spring from one main metamorphosis—a driving will from within her beautiful body that from now on *everything* shall be different!

And, as Jean said herself, tapping her bold, broad forehead, "It's all something that has taken place here! Outward changes, if there are any, are merely a result of a change in my own thinking process.

"As I try to analyze it, I think this change must have started to come about last summer, when mother and I, for the first time in our lives, were separated for a long period of time. (Even when I was at boarding school, she was always within calling distance). But last summer my grandmother in Kansas City, became ill, and naturally mother wanted to go to her at once, and I wanted her to go. I wanted to go too, but I was working at the time and couldn't.

● "AFTER SHE HAD gone, I suddenly realized how helpless I was without her. I had been counting on her for so long to help me over every little bump, and the big ones too, that now I was lost. Then there had always been her warm hug, and her words of encouragement when I needed them. And now there was no one for me to lean on. No one, unless possibly myself! The thought shook me and made me come to —and face facts. And the most important

DANGEROUS GAMBLE

thing I realized was that while mother had always been my best friend, and like another girl to me, I had always been the daughter—always running to her for comfort and reassurance, and advice and guidance, like any daughter. Yet on the other hand, I had been making my way professionally in the world for a number of years, standing on my own two feet, fighting my way, on my own, at the studio. Why wasn't I like that at home? Was it because I had grown up so fast on one side of me, that the other side had lagged behind? Then, all in a flash, I knew that I wanted to develop self-sufficiency in my personal life, as well as in my professional one.

● "It's Funny . . ." Jean grinned to herself, a nice honest grin. "It's funny, how once you make up your mind to a thing, you must find some expression for the new thought, right away, in *some* way—no matter how. I wanted to show myself that I could handle the reins of my own life, and my own house—so I had the kitchen repainted! Mother had been running everything so perfectly, that the kitchen was the only thing I could discover that needed improvement!" Jean laughed aloud merrily now.

"The next thing I did was to take over the job of planning menus, while mother was away. Little by little, I began to feel that my house was really part of my responsibility, and I liked it. I decided if I liked that responsibility, I might like another. So, later in the fall, after mother had returned, I startled her one day by announcing that now I was the man of the family, and as man of the family, I'd look after the finances, the household budget, and my own expenditures. And what's more, right then and there, I put myself on an allowance!

"Was mother upset? You mean, because I was intruding in what she might have considered her territory? Oh, no, not a bit of it—and you don't know my mother or you wouldn't have asked that question. I'm really sorry you don't, too, because you'd love her. She was delighted! Oh, I know a lot of mothers consciously, or unconsciously, try to keep their sons and daughters from growing up and becoming self-sufficient, but that's not my mother at all. She has really always looked forward to the day when we'd become two women friends together, not just 'mother and baby.' And I know that day has come. Now she leans on me just as often as I used to lean on her, and when a problem arises we discuss it sensibly and sanely and analytically, and I have the happy feeling that I can be of almost as much help to her, as she is to me."

I interrupted for a moment. "Tell me, Jean—with this growing-up process, have you developed any new ambitions in life?" And it was then that Jean said the truest, most thought-provoking thing I have ever heard a star say:

"Oh, no," she answered quickly. "I have fewer ambitions than I ever had. And I'm happier with the few." Then she leaned forward and explained earnestly. "You see, as a very young girl—like most young girls, I suppose—I wanted and wished for so much, and dreamed of so many triumphs for myself, and dreamed of myself traveling to so many far places, in the far distant future, that I was missing a lot of the simple everyday happiness right here.

● "I've Discovered That too many ambitions breed discontent. Besides, chasing a *lot* of rainbows scatters your energies, so that you never even capture one. It's difficult to explain, but I guess now I've sort of 'settled down.' I know now that the one thing I want to do is to have better rôles on the screen, and to do better by them, and to live my personal life calmly and maturely. I'm not going to 'flirt' with ideas any more. If I have what I think is a good one, I'm going to carry it through.

"It was that way about my hair. For a long time I've wanted to change the color of my hair. But when I mentioned it at the studio, I was persuaded against it. My platinum hair had helped make me famous, they said. Better leave well enough alone. But then came my 'turning point'—that day when mother left and I faced myself alone. And as I knew I was putting my youthful gay platinum blonde personality behind me, so I [*Continued on page 70*]

Your command postcard dictates the contents of our magazine! Write now, naming your favorite

The Command Story



Here's Jean Harlow with her new brownette-style hair, as she appears in *Wife vs Secretary*. Director Clarence Brown, Jean, Myrna Loy, Clark Gable seem happy!



The platinum is gone, but Jean Harlow still rates as a blonde! Max Factor called on her to dedicate the new blonde room of his palatial Hollywood shop right after Jean darkened her hair. It was a gala night

THE GIRL from *the other side* of TOWN



Looking back across the track, lovely Ruby Keeler grows reminiscent in this sparkling story of yesterday

by VIRGINIA WOOD

"I'm Glad I was raised on the wrong side of town!"

Ruby Keeler said this very seriously. She looked directly at me. I noticed that she had very round blue eyes and long black lashes.

"Living on 'the other side of the tracks' helps prepare you for the hard knocks when they come along," she continued. "You have to fight for everything you get, on the East Side of New York, and you've got to learn to take it."

As I sat opposite her at the luncheon table, listening to these words of wisdom and frankness, I couldn't help but contrast this calm, smiling youngster with some of the so-called society belles I'd met in the film city—capitalizing on their backgrounds—frantically trying to buy their way to stardom—but in most instances getting no further than extras. Wealth and family connections count for very little in this business of making pictures. Looking back over the stars who have been most successful, you'll find that most of them had pretty much of a struggle to reach the top. They've all had to learn the lesson that Ruby was taught, when she lived, as a child, on "the wrong side of the tracks."

"I don't know why people always think everyone on the East Side is tough and hard-boiled," Ruby went on. "A lot of the families there are really very nice. They haven't much money, but they have an awful lot of fun. It was a swell place to grow up. I wouldn't have had it any other way."

● Looking Across the table at the small girl who was Ruby Keeler, with her delicate features, the long, slender fingers of her hands and the nice sweep of her hair-line, I decided she belonged to one of the "nicer" families.

"And my mother was always so swell," she said softly, with a far-away look in her eyes. "She taught us so much while we were growing up there. She was always impressing on us that we weren't any better than anyone else, no matter what we did. There are plenty of times when a young girl needs that kind of advice, I can tell you.

"We always did things 'together,' when I was a kid. Mother used to tell us, from the time we were born, that there was to be no favoritism. There were—six—of us—until recently" (her voice broke a little; I remembered they'd lost a sister this last year—Anna May. None of them will ever quite get over it).

"Of course, we used to scare my mother to death," she brightened. "We always used to play in the street, you know. We didn't have a yard. I used to love to skate and play tag and baseball with the rest of the kids. One of our favorite games was to put on our skates, hold hands and hitch on behind some car or wagon. Gosh, it was thrilling! I broke my arm once, and mother took my skates away.

"I think that must have been where I learned to love sports. To this day, I'd rather watch a ball game, a good fight or a game of tennis than anything else. I don't play much myself, though—except golf. I think I'd rather be a really good golfer than an actress. I play every time I get a chance, but I'm not very good.

● "I'm Trying To get the studio to organize a girl's baseball team. I think it'd be loads of fun. We'd have Joan Blondell and Glenda Farrell. And Ann Dvorak would make a swell pitcher, she's so nice and tall. It would be grand exercise, besides being fun. Don't you think it's a good idea?" Ruby's eyes were sparkling.

I looked wonderingly at this young girl in her small brown beret, setting tidily on the back of her head, and her little green jacket and at the plain gold band on the finger of her left hand. Could it be possible that she was really married to Al Jolson and had just adopted a baby? It seemed a bit incredible that she was even out of high school.

"Well, to get back to the East Side," she picked up the thread of the conversation easily. "I never did know how mother managed to raise the money for my dancing lessons; but she did. I didn't even want to take dancing lessons, but one of the sisters at St. Catherine's school thought I had talent and mother always wanted to do everything she could for us. The thought of going on the stage had never occurred to me. The East Side is a long way from Broadway." And Ruby turned those big blue eyes on me again and smiled—a little tenderly, I thought.

● I Had A Mental picture of that Keeler home on the East Side of New York, with its [*Continued on page* 68]



Photo by Charles Rhodes

Ruby Keeler and her husband, Al Jolson, look over her script between scenes

THEY ALL WANT *to steal my husband!* says MRS. CROSBY

You'd like to be a crooner's wife? Not with a thousand dizzy dames flitting around your fireside!

by WHITNEY WILLIAMS



THE SCENE OPENS in the Crosby hotel suite in New York. Dixie Lee, girlish and slender and clad in light blue pajamas, is lying at her ease on a satin-upholstered chaise longue, turning the pages of a fashion magazine. The telephone tinkles.

"Hello," comes a dulcet voice over the wire. "I would like to talk with Mrs. Crosby."

"This is Mrs. Crosby. Who's speaking, please?"

"It doesn't matter, dearie" . . . the voice fairly drips with honey, now . . . "I just want to tell you that I'm going to take your husband away from you, so watch out. Good-bye."

With a sigh, Dixie hangs up the French receiver. Nothing new is this for the beautiful blonde spouse of the screen's most famous crooning star. She must pay the penalty for being wedded to Bing Crosby!

So you'd love to be a crooner's wife. . . Ladies, you don't know the half of it . . . if you chance to be among those millions who hold this thought. Even in your wildest dreams you couldn't possibly conjure up what you'd be letting yourselves in for if you might realize this ambition. Only the "better-half" of a popular crooner can understand fully the grief such a position entails . . . and she doesn't like to dwell upon it too freely.

● THIS IS A MOST unusual case, you say. Granted it is . . . but still it happened to Dixie when she and Bing visited the eastern metropolis last summer. That particular experience never occurred before . . . but others just as trying and just as alarming have dogged her footsteps almost from the moment she became Mrs. Bing Crosby.

There was the time Bing was making a personal appearance tour in the east. Dixie smiles when she narrates this episode, but how many wives are there who would accept the circumstances with the philosophical calm that Dixie views such incidents!

"We had been out for dinner," Dixie twinkled, "and when we returned to the theatre we went directly to the dressing room.

"Bing went in first, to switch on the light. But just as he reached for the switch a girl jumped from out of the darkness and threw her arms around his neck, before he knew what was happening.

● "IF YOU COULD have seen Bing's face! It was a study in embarrassment and consternation. By this time, of course, he had touched the switch and flooded the room with light. Before she could say a word, Bing shooed the girl out of the room and dropped into a chair, throwing me an appealing look. I couldn't help but scream with laughter."

"On another occasion, we were returning home from the east. When the waiter brought our luncheon, not only the waiter entered the room but two attractive girls dressed in the heights of fashion scurried in after him. They insisted upon remaining for a while and talking, demanding Bing's autograph and picture and also that he sing for them.

"On the same train, we heard a woman cry 'Fire,' out in the companionway. Without thinking, I opened the door . . . and there stood a smiling blonde-headed girl, pretty as a picture, who pushed her way past me and rushed over to Bing."

Ladies . . . could you take it?

● ARRIVING HOME, a short time later Dixie heard Bing's car enter the driveway and went out to greet him. Before she reached the door, however, she heard a commotion outside and then a girl's voice raised in pleading.

The sight that met her eyes was indeed a strange spectacle, one which would have filled the average wife with strange misgivings. There was Bing backing away from the car, while a girl stood up in the rumble seat with arms out-stretched, begging that Bing lift her down!

"I just had to meet Bing," the girl told Dixie, hysterically, when the latter joined her husband, "so I hid in the rumble seat when he parked his car on the Boulevard and here I am. Please, Mrs. Crosby, don't send me away without at least his autograph. The girls back in Chicago would never forgive me if I came home and said I had met Bing and then didn't get his autograph."

"One night, the [*Continued on page 73*]



—Photo by Charles Rhodes

Above, Dixie Lee as you see her in pictures, quite different from the rôle she plays as Mrs. Crosby, keeper of the crooner. Lower photo shows the Crosbys at a preview

PITY POOR PENNY on the Fanny Brice diet

Here's a sure way to reduce—if you can survive the uproar!

by SARA HAMILTON





Above, Fanny Brice and Ann Pennington during one of their more amiable moments. Lower photo, Fanny gently persuades Penny that it is best not to eat

WHEN A CERTAIN Hollywood reporter discovered Ann Pennington had lost fifteen pounds between Sunday afternoon and the Beverly Wilshire hotel, she madly rushed out to get the details.

"How?" she gasped, her notebook posed.

With a tiny white hand, limp from the ordeal, Ann waved in the direction of her pal in crime.

Fanny Brice.

"Live with Fanny while she's making a movie," Ann sighed, "and you'll lose all you ever had."

Fanny grinned. Which is practically the same thing as a new moon turning up for dear life at both corners.

"Flatterer," Fanny replied, both eyes turning in and right out again. "Kidder. Always clowning. Now me, I'm the more serious type." And the confused reporter, convinced that both of them were nutty, dashed away.

Ah, had she only stayed!

You see, when Hollywood decided to paint a motion picture of the late Florenz Ziegfeld, famous *Follies* producer, the burning question of the moment was, who was to play who in the great galaxy of stars that had marched down the years of this man's life and paraded behind the footlights of the great *Ziegfeld Follies*.

One person everyone agreed on. Nobody could play Fanny Brice but Fanny Brice. Two Fannys in one generation would be almost too much.

Back in New York, when Fanny heard the news, she dashed over to Ann Pennington, seized the former little Follies dancer who had once paralyzed baldheaded row, and they were off. Clear off, a lot of people thought.

● SOMEHOW NO ONE had thought of Ann playing the rôle of Ann, the dancer, but Fanny. And even after they arrived in Hollywood they weren't at all sure Ann could play the rôle. A little too heavy for the screen, they told her.

"I'll fix it. I'll fix it," Fanny promised, waving her long, comical arms. "Have no fear. When you're ready for Penny she'll look like an inflated dollar and you can keep the change." And so it began. Fanny's reduction of Ann Pennington to a sylph.

The way it was accomplished was simply unbelievable. Fanny's worries simply tore the pounds off Penny like a blast of dynamite. Fanny worried about everything. "They want me to play myself," she moaned, "and I don't know who me am. No, that doesn't sound right. I mean, what do I look like? No, don't tell me. I gotta good idea. But what am I like? No, don't tell me that, either. In my nervous condition I couldn't bear it."

Nervously, she paced up and down their hotel suite while Ann looked on with wide-eyed amazement at the spectacle of the sure and finished actress, Fanny Brice, being worried over a rôle.

● AND THE WAILING went on. Here was something for Ann to lose weight over.

In the meantime a diet for Ann had been scared up and no hen with a chick fussed more than Fanny did with Ann's reducing. It was lamb chop with tomatoes and a glass of orange juice or grapefruit juice afterwards [*Continued on page 47*]

Hollywood Spotlights



—*Photo by Charles Rhodes*

Aboard ship? Well it would seem that way. Hugh Herbert rings the dinner gong. Frank McHugh is the stoker. Mr. and Mrs. Pat O'Brien lend "class" to the setting



The cutest picture yet of beautiful Shirley Temple! This time she's shown with Guy Kibbee in a scene from *Captain January*. The model boat is Shirley's favorite toy since she has become sea-minded

NEXT TIME Donald Woods goes about at odd hours in turtle neck sweater, unpressed trousers and tennis sneakers, he'll be sure to have documentary identifications with him.

Thus garbed, Don had an amusing tussle with John Law on his way to the studio one morning. Woods parked his car, an expensive model, at Cahuenga and Sunset, where Mrs. Woods was to pick it up later, and started for the bus station at Hollywood boulevard.



Donald Woods

Suddenly a police radio car drew along side, and two officers demanded to know who he was, where he was going and, if he owned the car, why he was parking it miles from the studio. Not satisfied with his replies, they asked him to "get in!" and drove to the studio.

After the gateman assured the police that Don was no auto thief, the police started away—but not until the actor thanked them for the three mile lift to the studio!

• •

Grace Moore: Business Expert

WE HAVE JUST heard a marvelous story about Grace Moore, one that demonstrates how and why she is going to retire with a nice life income. Once upon time, not many years ago, Grace was financially very flat. No more, and here's another good reason why: A gentleman representing an English concern flew to Hollywood. His object: to get Grace Moore to make ten electrical transcriptions at almost a fabulous price.



Grace Moore

The famous diva was under the weather. She refused to see the agent. Days passed. Miss Moore was fully recovered. She knew the agent was being urged to return home as quickly as possible. But always alert to drive a shrewd bargain, Miss Moore still refused to see him.

Came the day when the agent was ordered home. The word reached Singer Moore. She sent for the agent, drove home a hard bargain hinged on his anxiety to plane eastward. The result: only six recordings at twice the original price!

The bewildered agent accepted her counter offer in a rush, then grabbed the nearest plane for the east. You can depend on it that Grace Moore will retire with sufficient funds for old age! She's a good model for the whole colony.



Here's Fred MacMurray with Toughie, the trick dog in *Trail of the Lonesome Pine*. The dog's amazing intelligence quickly won a precious spot in Fred's roomy heart

Fred MacMurray—— Yesterday's Forgotten Man

FRED MACMURRAY is still afraid that Paramount is going to give him back to the Indians. He still feels that he has not yet made good in pictures and that he might, at any time, be released from his contract.

There is about as much chance of Ernst Lubitsch, the Big Boss of Paramount letting Fred MacMurray get away from him as there is of M-G-M ordering Garbo to stay off the lot of Twentieth Century-Fox or giving Shirley Temple her walking papers. But when I asked Fred when he and Lillian Lamont, his girl friend, intend to be married, he said:

"Not until I'm sure of my future in pictures. I might have to go back to playing a saxophone again. Sure, we are planning to get married, just as soon as I'm sure I'm set."

Imagine, if you can, a fellow like that! But the truth is that Fred MacMurray's rise to fame has been so sudden and so entirely unexpected, that he has to pinch himself to see if he is really making pictures opposite Carole Lombard, Claudette Colbert, Hepburn and Sylvia Sidney. The studio does not let him know that every week brings threatening letters from irate MacMurray fans who want more MacMurray films but he does know that his fan mail is increasing by leaps and bounds. If ever a man was secure as to his film future, it is this same tall, dark Scotch lad. Every studio in town tries to borrow him. The screen's most famous feminine stars stomp their number threes and *demand* Fred MacMurray as their leading man. We talked to him on the set of *The Trail Of The Lonesome Pine* and our next question was, what was he going to do with his money? Build a Bel-Air mansion with a swimming pool and buy a stable of race horses? Fred grinned.

"Not me! I am Scotch, you know. Money does not seem to make much difference in things. I have more suits than I did when I played in a band and that's about all."

Does he get a big kick and a thrill out of working with the big and glamorous stars? Not much.

"They are all very nice to me," he told me, "but it isn't really much of a thrill."

● HOLLYWOOD GOES after most of its star material, to the stage, the college dramatic clubs and a score of other sources but as Mohammed went to the mountain, when the [*Continued on page* 64]

BATTER UP! » » » » » » » » 20th Century Girls



Play ball! It's the 20th Century Fox team, composed of the studio's fairest stock players. In the center photo Marian Weldon pitches a fast one over the plate



June Storey is at bat—and she swings a hefty wallop! It's a three bagger, and the other girls are just a little amazed. June starts a rally that wins for her team . . .

MY DAUGHTER Virginia Bruce

by Mrs. BRIGGS

as told to
Harmony Haynes



Star's Own Story





Telling an intensely human story of Virginia Bruce's life, her mother, Mrs. Margaret Briggs, gives you an insight into the lovely blonde's amazing picture career

BEFORE VIRGINIA was born, I remember having only one wish concerning her. It was a very silly, very feminine little wish. I wanted my little girl to have curly hair. I never prayed that she might be beautiful or talented or unusual in any way but she *must* have curls!

However, after she arrived and I carefully studied her dreamy eyes and delicate features, I decided that God knew best when he gave her straight hair.

Right from the very first, Virginia was a good baby, always smiling and cooing, never crying or ill. I do not recall her ever being seriously ill in all her life.

Virginia was born in Minneapolis, Minnesota, but by the time she was a year old we had returned to my home town of Fargo, North Dakota, where my husband engaged in the insurance business. The winters were cold and stormy, the summers hot and dry, but winter or summer, Virginia was an outdoor girl. She had her little sled and made good use of it. She loved to build snowmen and roll snowballs. Often I felt that the cold was too much for such a tiny child but she would only laugh and insist that she was "warm as toast."

In the summer she was ready to tumble into bed as soon as she came in the house. In the winter, when the evenings were long, she was content with her pencils and scratch pads. It wasn't long before a few childish scratches on the paper began to take form and before she was school age, she was well on the way toward being a good little artist.

Snapped at the Trocadero, Virginia wore a trim black suit with appropriate furs. Her dancing partner was the actor, Cesar Romero. Circle, a portrait of Miss Bruce

● A FEW YEARS after Virginia was born, her baby brother arrived. Like all parents, we wondered if she would be jealous and took extra pains to see that she wasn't neglected or her feelings injured. We might have saved ourselves the trouble. Virginia was bursting with joy and pride. She called him her "butter baby"—it was the nearest she could come to saying "baby brother."

Somehow she thought that the baby belonged to her right along with her dolls and other toys. She began mothering him and looking after him in every possible way. As soon as he was old enough to be introduced to snowmen, Virginia took care of the introductions. He was never a "nuisance" or a "bother" to her as so many little brothers are to so many little girls.

As soon as Virginia could stretch her little fingers enough to cover a few keys on the piano, we started giving her lessons. She enjoyed the study and was a good pupil, never having to be coaxed into practicing. Because of her school work, her play time and her music, I never forced housework upon her. But that didn't prevent her from forcing it upon herself. She particularly liked sewing of any kind. When there was nothing to mend, she would embroider and she did lovely work. I often protested that the time spent on sewing might better be spent on the piano but Virginia arranged her day so that she had her required hours of practice and still had time to sew.

[*Continued on page* 66]



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If you would like to make your own spring clothes here are some costume suggestions from Mona Barrie that will delight you—

By MARIAN RHEA

If You Would be glamorous, be yourself. . . . Not just the latest fashion, but *your* fashion is important; not just the season's newest clothes, but *your* clothes. . . .

This is the fashion gospel of one of the most fascinating of the screen's newcomers—Mona Barrie of the black hair and grey-blue eyes and skin as fair as the "gardenia-petal" complexion of *Snow White* in the fairy tale.

During these early spring days, Mona has been giving her attention to clothes which will definitely suggest that winter is over, and yet will appear mindful of the fact that the weather in March is a very uncertain quantity.

But even though she has selected things that are conservatively dark and yet boast a definite touch of spring, she has never for one instant overlooked her conviction that clothes are a definite means of adorning and enhancing one's own particular type.

Fair skin, grey-blue eyes and black hair invite contrast, and so Mona, considering the variety of colors that are fashionable this spring, is wearing a good deal of dark blue.



Navy crêpe sheer, given a fresh and youthful touch by collar and cuffs of blue taffeta and ecru linen, comprises this street outfit of Mona Barrie's (pictured above). Note the new short skirt and ribbon ties. A Screen Star pattern is offered. Order No. 1678 for 25 cents, available in sizes 14, 16, 18 years; 36, 38, 40-inches bust

● Believing, Too, That if one is young and has, to use her own words, "even a moderate assortment of good looks," the plainer the costume, the better, she has chosen a very simple ensemble of dark blue sheer crêpe for her Number One street outfit. There is a belted dress with becoming double collar of dark blue taffeta (underneath) and ecru linen (on top) tied with ribbon that has been folded down the center in a clever fashion whim. A jacket with matching cuffs, also ribbon tied, completes the picture.

A Screen Star pattern has been drafted from this smart outfit and is available through Hollywood's pattern service for 25 cents, in sizes 14, 16 and 18 years and 36, 38 and 40-inches bust. You will like the plain, smart lines and will be interested, too, in the new, very short skirt—some 13 or 14 inches off the floor. The pattern number is 1678.

Mona wears with this costume blue accessories, featuring a wide, saucer-brimmed hat.

She has also [*Continued on page* 52]





WHAT GEORGE BRENT thinks OF WOMEN

Does the glamour of his leading ladies impress this popular star? You'll be surprised at the answer

by TED MAGEE

He Might Have met her in the darkness of the night, knowing her only by her vibrant voice, and still Greta Garbo's stirring personality inevitably would have reached out and enveloped George Brent.

Kay Francis, Bette Davis, Ginger Rogers, Jean Muir, Ann Dvorak, Myrna Loy . . . these, the women in George Brent's film life, have been numerous and all of them have affected him in their fashion. But when he met Garbo, he was simultaneously baffled and captivated by a strange, exotic woman who was his psychological opposite!

George Brent's interest in Garbo began because of polo. The actress's studio was preparing to shoot *The Painted Veil*. The script called for someone who could play polo as well as act. George got the rôle and the production got under way.

One day George met Greta Garbo on the set. She impressed him profoundly, just as she has impressed many others who have worked with her in productions. But there was something more this time, something about this exotic woman that troubled him when she was gone.

The film production went its usual routine. But out of the usual humdrum of studio activity whispers began to be heard. Glamorous Greta and George Brent had been seen strolling together—a most unusual thing. A car had whisked down the boulevard carrying the same two. They had been seen watching the sunset together . . . wasn't this romance, then?

And then, quite suddenly, it was all over. The gossip died away into mere echoes. George Brent went his way, and Garbo went hers, and Hollywood resumed its usual calm surface.

But has George forgotten Garbo, the glamorous woman he wooed in *The Painted Veil*? Was he really interested in the Swedish actress, or was it all just a popular dream?

Of course he hasn't forgotten Garbo, and for her he has only the highest praise.

● He Is As incapable as anyone of describing those qualities which make Greta Garbo supreme in the heights of motion picture [*Continued on page* 58]









These are among the leading ladies in George Brent's life: One, Ginger Rogers; two, Ann Dvorak; three, Myrna Loy; four, Garbo—and there's a story to tell about this last combination! Bottom, Brent with Kay Francis between scenes on the set

CONSPICUOUS NOSE SHINE!

CLOGGED PORES! FLOURY STREAKS! Millions of women combat all 3 with Luxor Moisture-Proof Powder



● Ugly nose shine! Dirty yawning pores! Floury streaks! Don't tolerate them. Combat "conspicuous nose" trouble once and for all. Change to Luxor, the face powder that 6,000,000 women use to combat skin-moisture.

Because every face gives off skin moisture. That's a natural function of the skin, especially around the nose where glands are highly active and where skin moisture waits in each pore opening to mix with face powder. To cause shine, to clog pores, to make floury blotches—to make your nose conspicuous.

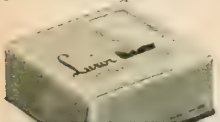
So change at once to Luxor. It's so moisture-proof that it won't even mix with water in a glass. Try it and see for yourself. Then try it on your face. Notice the fine moisture-proof protection it gives the skin—effective, attractive, lasting.

Luxor's many smart new shades are flattering with a natural effect. They are carefully blended to enhance skin tones. Luxor powder bears the Seal of Good Housekeeping because it is so pure and does everything we say.

Insist on Luxor by name and get

FREE! 2 drams of French perfume

A generous flacon of La Richesse, a smart new intriguing fragrance. An enchanting gift to win new friends for Luxor. Powder and perfume together for 55c, the price of Luxor powder alone. Insist on Luxor.



55c Luxor

Coupon brings 4-piece make-up kit!



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This marvelous new skin softener keeps hands soft, white, smooth. It is guaranteed non-sticky and dries instantly. At all cosmetic counters.

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Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada). Check,

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ROUGE: Radiant ☐ Medium ☐ Sunglow ☐ Pastel ☐ Vivid ☐ Roseblush ☐

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For Individualism— Accent Your Eyes and Lips

Here are some timely tips on face make-up you've been looking for —and they're authentic, too

by Ann Vernon



"Fill in" the lips with camel's hair brush dipped in rouge for satiny finish



Extend brows at end by pencilling lightly, as Katherine DeMille demonstrates

TWO NEW TRENDS in Hollywood make-up are less flamboyant mouths and more generous eyebrows.

These trends are indicative of the importance make-up experts place on the eyes and the mouth, and of their growing acceptance of the natural rather than the exotic.

I was never in favor of those absurd hairline eyebrows drawn with an eyebrow pencil. But make-up experts felt that brows of natural proportions would look bushy when photographed and would obscure the beauty of the eyes themselves, which are of primary importance in registering emotion and conveying an impression of beauty. . . .

Lately, though, they've discovered they were wrong—that brows of moderate thickness provide a sort of frame for the eyes, add to the expressiveness of the face and lend it a note of character. . . . Have Joan Crawford's natural new brows obscured the beauty of her lovely eyes? Rather, they've emphasized it!

Katherine DeMille's own unshaved brows do the same thing for her large, dark, smouldering eyes, don't you agree? In the photo where she is using an eyebrow pencil, Katherine is simply elongating her brows a trifle. That's something most of us should do—because our brows are rarely long enough to extend, as they should, beyond the outer corners of the eyes.

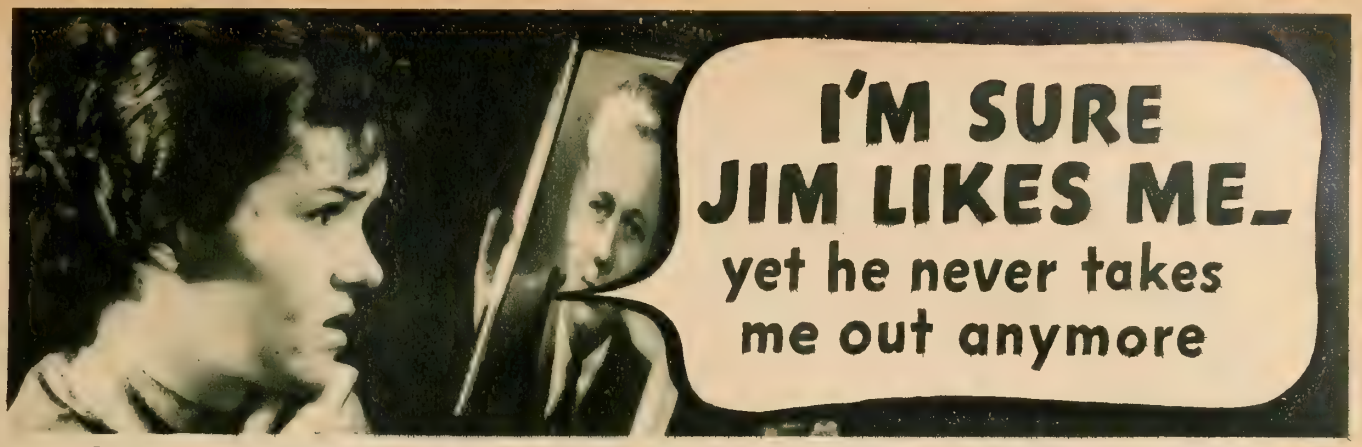
● THERE'S A TRICK in applying pencil so that it blends naturally with your brows. . . . Choose a harmonizing shade of pencil and, instead of drawing a single, hard line, make several short slanting strokes, pressing lightly, and then blur these by brushing lightly with an eyebrow brush.

Most of us need to do a little pruning with tweezers to make the brow outline neat and smooth, of course (straggling hairs are *never* permissible), but it's best to do this plucking *underneath* the brows. Plenty of space between the eye and the brow makes the eyes seem larger.

Improper plucking causes hairs to grow stiffly in the wrong direction or breaks hairs off at the skin surface, causing dark spots; but if you use a good tweezer and use it correctly you won't have that trouble. Apply cream on the skin around the brows, then open the pores by placing hot, damp cloths on this area prior to plucking. Grasp each hair firmly with the tweezers and draw it out quickly, in the direction in which it grows—never "against the grain." The hair will come out easily, painlessly.

There's a grand pair of tweezers costing only 25 cents with scissors handles that enable you to get a firm, professional grip. An upward curve in the blades keeps your view of the plucking process unobstructed, making it still easier. The tweezer firm also makes another eye beauty aid that should be on the dressing table of every girl who hasn't naturally curly lashes. It's easy to use, quite harmless, and it gives the straightest, stubbiest lashes a curl that makes them seem twice as long, twice as devastating. It's only a dollar. To

[*Continued on page 72*]



BOYS CAN'T BE PROUD OF A GIRL WITH PIMPLY SKIN—













—clears the skin

by clearing skin irritants out of the blood

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Don't let Adolescent Pimples keep YOUR boy friend away

PIMPLES are all too common in the years that follow the beginning of adolescence—from about 13 to the age of 25, or even longer. Important glands develop and final growth takes place during this time. This causes disturbances throughout the body. The skin becomes oversensitive. Waste poisons in the blood irritate this sensitive skin, causing pimples.

Clear up these adolescent pimples—with Fleischmann's Yeast. This fresh yeast clears the skin irritants out of your blood. Pimples go. Your skin is fresh and smooth again . . .

Eat Fleischmann's Yeast 3 times a day, before meals—plain, or in a little water—until your skin clears. Start today!

for POOR COMPLEXION



Nurses tell of amazing benefits with *"Wonder Cream"*

IF YOUR skin is marred by Large Pores—Blackheads—Pimples or any other Skin Irritation from external causes, here's good news! Thousands of women are successfully turning to famous Noxzema Medicated Skin Cream as an aid to healing and refining the skin—over 12,000,000 jars now used yearly.

Noxzema was first prescribed by doctors for relief of burns, eczema and similar skin troubles. Nurses discovered how wonderful it is for Chapped Hands and Poor Complexions.

HOW TO USE—Make this simple test. Apply Noxzema at night after removing make-up. Wash off in the morning with warm water. Then apply cold water or ice. Follow this with a light application of Noxzema as a protective foundation for powder.

Do this for ten days and note the difference—see how much softer and finer your skin is—how much clearer. Noxzema is astringent, helps reduce large pores to exquisite fineness. Its gentle medication soothes most skin irritations and aids Nature in more quickly healing many disfiguring skin flaws.

SPECIAL TRIAL OFFER—Get a jar of Noxzema at any drug or department store. If your dealer can't supply you, send 15c for a generous 25c jar to the Noxzema Chemical Company, Department 63, Baltimore, Md.

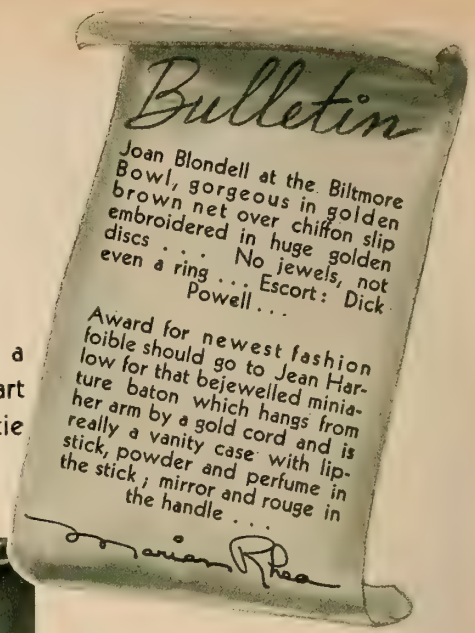
New—NOXZEMA'S CLEANSING *and* NIGHT CREAM



A new and better way to deep-pore cleanse your skin—a heavier cream for softening and toning. Wonderful for Dry, Flaky Skin. It's called Noxzema's *Combination Cleansing and Night Cream*. Ask your druggist for inexpensive trial jar. If he can't supply you mail 25¢ to Noxzema Chemical Company, Baltimore, Md.

New Fashions

If you want to go shopping for a ready-made wardrobe, these smart models from the salons of Lettie Lee will be of interest to you







Mona Barrie is pictured above wearing an ultra-smart jacket costume in blue and white, created by Lettie Lee, famous Hollywood designer (photo in circle). At the right, you see Mona very demure in another Lettie Lee ensemble of navy crêpe sheer—a fashion sublimation of college robes

CREATED BY . . .

Lettie Lee OF HOLLYWOOD



(Left) **LETTIE LEE**, the famous Hollywood couturiere, designs a Spring formal of black Marlexa over a hand blocked silk print of red and black on white by FRANK ASSOCIATES INC., NEW YORK. Note the very new applique touches on the sleeves. Glamorous! Worn by Anne Grey.







skirt is slim with pleated hem line—the sleeves gracefully full. Worn by Mona Barrie.

(Above) **LETTIE LEE** brings the brilliance of a thousand flowers in this gay dance frock of hand blocked silk print in orange, red and green on a white background, by Frank Associates Inc., New York. The ruffled front, bare back, save for four narrow straps, and slim waisted effect are most flattering. Worn by Anne Grey.

(Left) **LETTIE LEE** combines navy sheer crepe and white pique in a Spring ensemble whose flared hip length jacket features a double cuff and a bodice of white pique with tiny navy buttons. Worn by Mona Barrie.

(Above) **LETTIE LEE** creates the perfect Bridge frock of soft gray crepe with inserts of gray Chantilly lace. The

Only original **LETTIE LEE** creations bear this label. Look for it.

ORIGINAL By Lettie Lee HOLLYWOOD COUTURIERE

A list of stores in your city who feature **LETTIE LEE** gowns will be found on Page 61



DOES BOTH JOBS

CLEANS TEETH

Spongy, bleeding gums reveal the dangers of half way care of your teeth. Don't wait for this to happen. Begin now to use Forhan's, the tooth paste that does both jobs—*whitens teeth* and *safeguards gums* at the same time.

SAVES GUMS

Forhan's is different from all other tooth pastes. It brings you the famous formula of Dr. Forhan—now used in concentrated form by dentists everywhere to combat gum troubles. It gives you *two-fold* protection, yet costs no more than most ordinary tooth pastes. Why take chances with half way dental care? Begin using Forhan's today.

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GEPPERT STUDIOS Dept. 174 Des Moines, Iowa

THE PROJECTION Room

Reviewing the Previews with JACK SMALLEY



Olivia De Havilland and Errol Flynn—names little known in Hollywood—become hit stars in *Captain Blood*, a pirate yarn



Magnificent Obsession draws its power from the superb acting of Irene Dunne and Robert Taylor, who co-star in the picture

ANYTHING GOES

(Paramount)

● All decked out with new songs and new sequences, this box office hit from the stage has been transferred to the screen with complete success. Bing Crosby finds in this hilarious comedy a chance to prove that he's the tops as a comedian as well as a crooner. He could carry off the honors without singing a note, but for good measure he warbles five numbers.

Ida Lupino will surprise you, with that pleasant thrill of discovery. The girl is not only strikingly pretty, but a clever actress. Goodness knows its hard to just sit still while a crooner warbles, but this slim blonde makes listening an art. Charlie Ruggles and Ethel Merman are pivots in the mad plot, Charlie playing the rôle of an inoffensive gangster making a getaway disguised as a bishop, and Ethel is the night club entertainer taking her girls abroad for an engagement. Bing, thinking that Ida Lupino has been kidnaped by Arthur Treacher, whose nasal English comedy is always good for a laugh, decides to stay on board and help the girl. Instead everyone has to help Bing escape the ship's officers.

The plot, however, matters little except as an excuse for the many grand gags. Ruggles, as a bishop, winning the trap shooting tourney with his machine gun, Bing putting on whiskers clipped from a dog, Ethel Merman hanging by her heels to peer in a porthole—these are some of the situations that make *Anything Goes* a laugh fest from start to finish.

MAGNIFICENT OBSESSION

(Universal)

● John Stahl is known in Hollywood as a slow, painstaking producer who invariably brings forth as a result of his labors a truly great picture. As with *Imitation of Life*, he has taken a story which probes deeply into a human problem. This time the theme deals with the "magnificent obsession" of a famed doctor who believes in giving away all he possesses, to help others.

Robert Taylor is a rich young man who has never helped anybody. To save his life a pulmotor from the doctor's hospital is used—just when the doctor suffers a stroke. The machine would have saved a worthy man's life; instead it salvages a ne'er-do-well.

Irene Dunne plays the youthful wife of the doctor, and Bob Taylor falls in love with her, ignorant of her identity. The fact that she has good cause to hate Taylor causes tragic complications, and Irene loses her eyesight in an accident while she is an unwilling passenger in Taylor's car.

Majestic in its scope, deeply moving, filled with rich characterizations, *Magnificent Obsession* must rank as one of the great pictures of 1936. Bob Taylor attains full stature as a star with a flawless performance. He, with Betty Furness, as Irene's step-daughter, are undoubtedly the most promising youngsters in films. Stahl has also uncovered the great acting talent of Miss Dunne, known to filmland only as a singer. Carl Laemmle, should he retire as he is now tempted, might well regard this production as one of the triumphs of his long and laudable career.

CAPTAIN BLOOD

(Cosmopolitan)

● Young Errol Flynn, an Irish adventurer who had prospected for gold, traded in the South Seas, fought in the prize fight ring and done a bit of acting on English stages, happened to be in Hollywood when *Captain Blood* was being cast. With small hope of getting the rôle he tried out against such stars as George Brent—and his luck held.

As a result of this picture, Flynn may yet challenge Clark Gable for that type of rôle calling for robust physique, an eye for a lady, and gay charm. *Captain*

[*Continued on page* 51]

Three Columbia Stars Reveal Hollywood's *Beauty Secret*

Blonde, brunette, brownette, redhead!... here is a new make-up to emphasize the individual color attraction of your type.



MARIAN MARSH
in Columbia's "CRIME AND PUNISHMENT" using Max Factor's Face Powder

WHAT a thrill to see a new, a more beautiful, a more charming personality reflected in your own mirror. And this is what you may confidently expect with your own personalized color harmony in this new make-up created by Max Factor, Hollywood's make-up genius. For imagine how perfect it must be ...each shade of face powder, rouge and lipstick actually created to flatter the beauty of famous screen star types.

Face Powder Creates a Satin-Smooth Make-Up

As you may know, screen stars will entrust their beauty only to a face powder that adheres perfectly...so you may be sure Max Factor's Face Powder will create for you a satin-smooth make-up that will cling for hours. And the lifelike color harmony shade will actually enliven the beauty of your skin, creating an appealing loveliness that will delight you.

Rouge, Like Artist's Color Tones, Beautifies Naturally

Actual lifelike color tones, that is the secret of Max Factor's color harmony Rouge . . . and you will discover the difference in the natural beauty it brings to your cheeks. Your correct shade harmonizes with your powder and complexion colorings...as you blend it, you'll note how creamy-smooth it is, like finest skin texture.

Lip Make-Up That Lasts and Lasts

Because it's moisture-proof, because it gives to the inner and outer surface of your lips the same alluring, beautiful color harmony tone . . . Max Factor's Super-Indelible Lipstick is the one that keeps lips lovely for hours; yes, it is the lipstick that Hollywood knows will withstand every test.

NOW the luxury of color harmony make-up, created originally for the screen stars by Hollywood's make-up genius, is available to you at nominal prices...Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar . . . featured by all leading stores.



FLORENCE RICE
in Columbia's "ESCAPE FROM DEVIL'S ISLAND" using Max Factor's Rouge



TALA BIRELL
in Columbia's "CRIME AND PUNISHMENT" using Max Factor's Lipstick

GENIUS CANNOT BE IMITATED . . .

And it is Max Factor's name only, that assures you of true color harmony tones in Face Powder, Rouge and Lipstick. Remember . . . that the Award of the Academy of Motion Picture Arts and Sciences, and the Seal of Approval of Good Housekeeping Magazine, is recognition that must have been deserved.

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FOR personal make-up advice ...and to test your own color harmony shades in powder and lipstick, mail this coupon.

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Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"* . . . FREE.
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COMPLEXIONS	EYES	HAIR
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐ Oily ☐ Normal ☐	Dark ☐	If Hair is Gray, check type above and here ☐
	AGE	

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Skinny, Weak Rundown Nervous..!



How NATURAL IODINE Builds Worn-Out, Pale, Sickly Folks Into Strong, Red-Blooded Men and Women!

Kelpamalt, New Mineral Concentrate from the Sea, Rich in NATURAL PLANT IODINE, Feeds Starved Glands—Must Build Rich, Red Blood, Put on Lbs. of Solid, "Stay-There" Flesh, Give Steady Nerves and Day-Long Energy in First Week or Trial is Free!

Here's new hope and encouragement for thousands of even naturally skinny, weak, worn out, haggard-looking men and women whose energy and strength have been sapped by overwork and worry, who are nervous, irritable, always half sick and ailing. Science says the principal cause of these rundown conditions is "GLANDS STARVING FOR IODINE." When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay skinny, pale, tired-out and rundown.

The most important gland—the one which actually controls body weight and strength—needs a definite ration of iodine all the time—NATURAL ASSIMILABLE IODINE not to be confused with chemical iodides which often prove toxic. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength and energy.

To get NATURAL IODINE in convenient, concentrated and assimilable form, take Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1,300 times more iodine than oysters, once considered the best source. 6 tablets alone contain more NATURAL IODINE than 480 lbs. of spinach or 1,387 lbs. of lettuce.

Try Kelpamalt for a single week and notice the difference. See flattering extra pounds of "stay-there" flesh appear in place of scrawny hollows. Notice how much better you feel, and if you don't gain at least 5 lbs. in one week, the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

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Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE, Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept 680, 27-33 West 20th St., New York City.

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Manufacturer's Note:—Inferior products—sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

TOPPER'S REVIEWS

by TED MAGEE



Standouts in *King of Burlesque*: Funnyman Jack Oakie; Producer Warner Baxter; alluring Alice Faye. Oakie steals the show



James Cagney and Pat O'Brien dominate *Ceiling Zero*, an absorbing air drama produced by Warner Brothers. You'll like it

KING OF BURLESQUE—(20th Century)—Apparently the time will never come when a musical show comes along to end all musical shows. Every time that a tuney film rings the gong, it seems to set off further reverberations. *King of Burlesque* is such a film—entertaining, relaxing, colorful, dynamic. Following close on the heels of excellent *Thanks A Million*, this Darryl Zanuck production likewise gets the very best from its cast. Jack Oakie, the old show stealer himself, runs off with the honors again in rare style. But in the same breath you must hail Warner Baxter, Alice Faye, Mona Barrie, Gregory Ratoff, Dixie Dunbar, Arline Judge and Herbert Mundin, not to mention several grand specialty numbers. The plot: Warner Baxter, ace producer, weds Mona Barrie, financially decrepit Blue-booker, leaving showgirl Alice Faye wet-eyed. Socialite Barrie drags Baxter into cash oblivion with too-toney productions. Hoofer Faye's alluring curves swing around the corner. Producer Baxter tries a comeback, succeeds.

MODERN TIMES—(United Artists)—Charles Chaplin combines old and new technique with an artistic hand in *Modern Times*. Because it is his first production in several years, the picture assumes unusual importance. Radicals will consider the film good propaganda, but sheer analysis flags it as nothing but satire on obviously bad features of the machine age. Chaplin is the factory worker who screws nuts to plates on an endless conveyor. Monotony brings a nervous breakdown and unemployment. Jobless, he lands in jail. Out again, he befriends Paulette Goddard. The old tear-jerking formula is missing—and is missed, but inimitable Charlie draws recurrent laughter throughout. His attempt, as a waiter, to sing a song is the top sequence of the whole picture. Dialogue is used infrequently, but so cleverly that it enhances the picture. Every Chaplin fan should see it.

PASSING OF THE THIRD FLOOR BACK — (Gaumont-British) — Out of a maelstrom of gossip and vindictiveness in a boarding house comes peace and happiness for everyone. Such is the simple theme of this picture, yet its effect is profoundly spiritual and so powerful that no one can leave the theatre unimpressed. Coming quietly to the boarding house is The Stranger (Conrad Veidt), whose mysterious magnetism brings forth the finest qualities in all he meets. Kindness repays cruelty; smiles drive away the tears. When the house has been restored to order, The Stranger leaves. Improperly handled, the film would have been a travesty. Instead, it emerges as the most absorbing drama, full to the hilt of dynamic idealism. Veidt performs with marvelous understanding of the driving theme underlying the play. Rene Ray handles a dramatic rôle capably.

CEILING ZERO—(Warner Brothers)—Playing the rôle of a love-minded airbird who is something of a rascal and rake, James Cagney gives a marvelous portrayal in *Ceiling Zero*. You can't admire the character he enacts in this thrilling picture of a modern airline, yet Cagney draws one irresistibly to him. Parts of the dialog are a bit raw; you will quite forgive them when you have seen the picture as a whole. Pat O'Brien, the chief of the airline's operations, clicks nicely as the responsible man trying to keep dizzy Cagney out of loops. These people you must look for in the film; they deserve special mention and applause: Stuart Erwin as the brave pilot afraid of his wife; Isabel Jewell, the wife, who tells Cagney off in rare style; Gary Owen, the ex-pilot, who is a living wreckage after his plane has crashed; and June Travis, the student pilot, who falls in love with Cagney. *Ceiling Zero* is high-tension stuff, sizzling with hilarity, pathos and sheer melodrama.

Brief Reviews on Page 45

ROSE MARIE — (M-G-M) — Director W. S. Van Dyke had temperament to deal with in filming *Rose Marie* at Lake Tahoe. He had to wait for hours each day for Nevada skies to get in the mood for clouds. But the rarified air of the mountains gave him added brilliance in recording the gorgeous songs which sparkle in the outdoor sequences of *Rose Marie*, making this successor to *Naughty Marietta* one of the finest films we have seen in many a day.

By radically changing the original stage show, Jeanette MacDonald becomes a temperamental opera star, first seen in *Romeo and Juliet*. The wilderness, where she goes to help her fugitive brother, and Nelson Eddy, the Mountie who trails and rescues her, combine to tame the haughty spirit of Miss MacDonald. That spine-tingling song, *Indian Love Call*, builds a romantic theme through the film, as did *Sweet Mystery of Life* in *Naughty Marietta*.

TWO IN THE DARK—(RKO)—Walter Abel and Margot Grahame headline this extremely mystifying mystery film, with Wallace Ford as the inquiring reporter stealing the show with some very nice comedy. The story opens with Abel suffering from amnesia, and under suspicion of being a murderer. To clear himself he must regain his memory and then attempt to find the real killer. Complications are so amazingly complicated that only the shrewdest mystery addicts will leave the theatre with a clear understanding of the motives behind the slaying of the stage producer. Nevertheless, the leading characters, assisted by Alan Hale, Leslie Fenton, Gail Patrick, Eric Blore and Erik Rhodes, provide a thoroughly entertaining program.

FIRST A GIRL—(Gaumont-British)—Stagestruck, Jessie Matthews, a gown shop messenger girl, attires herself in an expensive gown which she has been sent to deliver to a princess, Anna Lee, and then tries to win a singing audition. However, she is rejected. Meeting Sonnie Hale, female impersonator, she tells him her story. Sonnie finds that a severe cold has deprived him of his voice, just at the moment when a wire arrives, giving him a job. Then the idea of having Jessie act as a female impersonator occurs to him. She makes an immediate hit. However, she falls in love with Griffith Jones, cast as the fiance of a princess. What saves this picture from mediocrity is the extraordinary personality of Jessie Matthews, not to mention her remarkable skill as a dancer.

PROFESSIONAL SOLDIER — (20th Century)—For those who will accept the fanciful premises of Graustark stories, *Professional Soldier* will score neatly. The importance of the picture is based largely upon the amazing contrast provided by Victor McLaglen and Freddie Bartholomew. No one is expected to believe in the story. McLaglen is the rough and ready human wildcat who is hired to kidnap the country's king, a mere child.

HEART-BROKEN

. . . until she took her dentist's advice



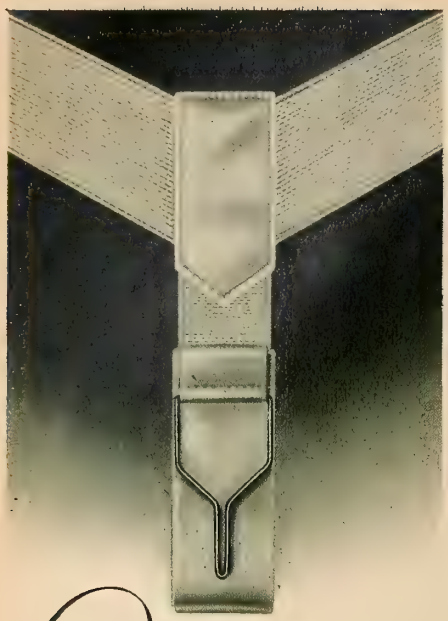
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Mary Pickford and Jesse Lasky join HOLLYWOOD Magazine in an easy, interesting contest offer!



When the Pickford-Lasky Company was officially formed: Jesse Lasky and Mary Pickford sign the contract with Francis Lederer, their first star, and Samuel Goldwyn looking on. Perhaps you will be the one to conceive their trademark!

IN ONE OF the most simple, effortless contests ever devised, HOLLYWOOD Magazine and affiliated Fawcett film publications in co-operation with Pickford-Lasky Productions, offer you a chance to win $1,000 in prizes for a mere idea!

The Pickford-Lasky studios, on the threshold of big-time film productions, want a trademark emblematic of their work. You don't have to be an artist or an advertising expert! You need not make a drawing unless it is your wish. All you have to do is write down briefly and clearly the idea for a trademark!

For the best idea submitted a grand prize of $500 will be awarded. Five other prizes of $100 each will go to the winners of individual magazine contests to be conducted simultaneously by HOLLYWOOD Magazine, *Screen Play, Motion Picture, Screen Book,* and *Movie Classic.* One thousand dollars in all—and no hard work involved!

"Trademarks have always played an important part in film exploitation," says Miss Pickford, head of the new enterprise. "My concern needs a powerful, individual and impressive trademark. When we realized the necessity for an outstanding emblem, we decided on this contest. But what we want is a basic idea. Frills and fancy drawings will not influence the decision."

The organization's first production is *One Rainy Day,* starring Francis Lederer. It's a gay, smart comedy with Ida Lupino and four very funny comedians—Hugh Herbert, Joseph Cawthorne, Erik Rhodes, and Roland Young. If you saw *Gay Deception,* you know what Lederer can do with such a rôle. And the main thing the picture needs right now is a trade mark!

● THAT'S WHY YOU have just as good a chance as the other fellow in this contest. The important thing is to have an idea. And here is a word of warning. When that basic idea flashes suddenly into your mind, make a crude sketch or jot down a few notes before you forget it! Many a fleeting thought might bring riches if only remembered, and especially is it true in a contest such as this.

The history of film trademarks offers ample proof of the theory that the emblems are often founded on flash thoughts of their creators.

One of the outstanding examples is the Paramount trademark, conceived many years ago when an executive, en route to a board meeting, saw a sign on an apartment which bore the one word Paramount. Impressed with the name, he sat down at a desk and designed an emblem which today marks Paramount the world over—a mountain peak. His inspiration was traced back to childhood days when he lived in mountainous country and learned to love snow-covered peaks!

Carl Laemmle, Sr., founded Universal and conceived the ring-around-the-world trademark. Later it was modernized by the addition of an airplane, but the basic idea has always remained the same. He, too, thought of the emblem during an idle moment, and proceeded to make it known the world over. Nearly every studio has a similar story of how one man, or a small group, hit suddenly upon an outstanding trademark. And nearly every trademark is imposing, emblematic, and most of all, dynamic.

By applying these principles, perhaps *you* can achieve the honor of designing an important trademark—and winning the grand cash prize. The rules are simple. The important thing to remember is to write down *immediately* any idea you get during your odd moments. That one fleeting thought may be the prize winner. Read the contest rules over carefully, then start picturing trademarks in your mind. Remember, your design MUST be original. You cannot win a prize by copying what someone else has already put to use.

Here are the rules:

1. Contest opens February 1, 1936.
2. Any reader is entitled to enter except employes of Fawcett Publications, Inc., Motion Picture Publications, Inc., or Pickford-Lasky Productions.
3. It is not necessary to submit a drawing of the trademark—you can outline your idea in words.
4. Do not submit decorated or fanciful entries.
5. Judges will be Mary Pickford, Jesse L. Lasky and Captain Roscoe Fawcett.
6. Contest closes April 15, 1936; winners will be announced as soon thereafter as possible.
7. In case of ties, duplicate prizes will be awarded.
8. Submit your entry to Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

YOUR GUIDE TO BETTER PICTURES

BE SURE AND SEE THESE SUPERIOR FILMS:

Mutiny on the Bounty—M-G-M—Gable, Laughton, and Tone is a saga of the sea.
Thanks A Million—(20th Century)—Rollicking musical with Dick Powell as the ultra-star.
Night at the Opera—(M-G-M)—Three Marx brothers raise the roof at the opera. Screamingly funny.
Story of Louis Pasteur—(Warners)—Paul Muni, Donald Woods, Anita Louise in an absorbing science story.
Crime and Punishment—(Columbia)—Magnificent acting by Edward Arnold, Peter Lorre, Marian Marsh. Morbid, but terrifically dramatic.
I Dream Too Much—(RKO)—Lily Pons brings her voice and personality to the screen. You will not be disappointed!
Top Hat—(RKO)—Fred Astaire and Ginger Rogers in a top notch musical show. Very entertaining.
Midsummer Night's Dream—(Warners)—All star cast makes Shakespeare easy to take. Glorious settings.
Diamond Jim—(Universal)—Edward Arnold clicks magnificently in the life story of the famous Diamond Jim Brady.
Broadway Melody—(M-G-M)—One of the best all-around musicals yet to reach the screen. Cheers for Eleanor Powell.

WATCH FOR THESE BETTER THAN AVERAGE FILMS:

Rendezvous — (M-G-M) — William Powell, Rosalind Russell in a World War spy story.
Frisco Kid—(Warners)—James Cagney, Margaret Lindsay, Donald Woods in a Barbary Coast story.
Barbary Coast—(United Artists)—Miriam Hopkins, E. G. Robinson, and Joel McCrea in a thrilling Barbary Coast yarn.
Big Broadcast of 1936—(Paramount)—Oakie, Crosby, Roberti, Burns and Allen broadcast. You just listen and applaud.
Remember Last Night—(Universal)—Robert Young, Constance Cummings, Edward Arnold in a mystery story setting.
Last Days of Pompeii—(RKO)—Vesuvius blows the lid off with Preston Foster leading the human plot.
I Live My Life—(M-G-M)—Joan Crawford glistens. Brian Aherne and a swell cast.
Shipmates Forever—(Warners)—Annapolis story with Dick Powell and Ruby Keeler. You may be a little tired of the song by now.
The Clairvoyant—(GB)—Claude Rains in the title rôle joins with Fay Wray to make this a superior seer picture.
Three Musketeers—(RKO)—Presenting Walter Abel in a new interpretation of the famous classic.
Ariane — (British International) — Elisabeth Bergner scores a triumph. The problem: marrying a kept girl.
The Crusades—(Paramount)—Henry Wilcoxon, Loretta Young and a grand cast.
She Married Her Boss—(Columbia)—Claudette Colbert, Melvyn Douglas, Edith Fellows in a rollicking film.
Dangerous—(Warners)—Franchot Tone and Bette Davis co-star in a marvelous love story.
Littlest Rebel—(20th Century)—Shirley Temple captures the film as usual. Secondary honors to John Boles, Jack Holt, Bill Robinson.
Mr. Hobo—(GB)—George Arliss returns in a typical poor-man-turns-rich picture. He is excellent.
Bride Comes Home—(Paramount)—Fred MacMurray and Claudette Colbert in a goofy kind of love story.
Mary Burns, Fugitive—(Paramount)—Sylvia Sidney, Melvyn Douglas, and Alan Baxter in an absorbing crime story.
Ah, Wilderness—(M-G-M)—Lionel Barrymore, Eric Linden, and Wallace Beery in a small town family story.
Whipsaw—(M-G-M)—Myrna Loy returns in a jewel thief story, ably assisted by Spencer Tracy.
If You Could Only Cook—(Columbia)—Herbert Marshall and Jean Arthur in a pleasing comedy.
Tale of Two Cities—(M-G-M)—Ronald Colman handles the main rôle gloriously in the film version of the famous classic.
Sylvia Scarlett—(RKO)—Katharine Hepburn is starred again in one of her best pictures to date.
Metropolitan—(20th Century)—Lawrence Tibbett stars as the opera singer.
In Person—(RKO)—Ginger Rogers and George Brent excel in a story about movie stars.
Exclusive Story—(M-G-M)—Stuart Erwin and Joseph Calleia deserve bows. They didn't do right by Franchot Tone.

NOSE PORES

Largest Pores on Your Body— A Test of Your Cleansing Methods!

By *Lady Esther*



The pores on the nose are the largest on your body. For this reason, if allowed to become clogged with waxy excretions, they will become conspicuously large and noticeable.

The pores on your nose, therefore, are a good test of your skin-cleansing methods. If the pores are plugged with waste matter and gaping large, it's a sign your methods are insufficient. By keeping your pores—and this includes the pores of your nose—*thoroughly* clean, you can keep them normal in size, invisibly small.

A Penetrating Cream Required

To get at the dirt and waxy matter that accumulates in your pores, you must use a face cream that penetrates, one that actually works its way into the pores. Such a cream is Lady Esther Face Cream. It does not merely lie on the surface of your skin. It actually penetrates the pores, and does it in a gentle and soothing manner.

Penetrating the pores, Lady Esther Face Cream goes to work on the imbedded dirt and waste matter. It dissolves it—breaks it up—and makes it easily removable. In a fraction of the usual time, your skin is thoroughly clean.

Cleansed perfectly, your pores can again function freely—open and close as Nature intended. Automatically then, they reduce themselves to their normal small size and you no longer have anything like conspicuous pores.

Lubrication, Also

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies it with a fine oil that overcomes dryness and keeps the skin soft and smooth.

Make a test on your face of Lady Esther Face Cream. See for yourself how thoroughly it cleans out the pores. Mark how quickly your pores come down in size when relieved of their choking burden. Note the new life and smoothness your skin takes on. One test will tell you volumes.

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All first-class drug and department stores sell Lady Esther Face Cream, but a 7-days' supply is free for the asking. Just mail the coupon below or a penny postcard and by return mail you'll receive the cream—PLUS all five shades of my exquisite Lady Esther Face Powder. Write today.

(You can paste this on a penny postcard) (21) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me by return mail your 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

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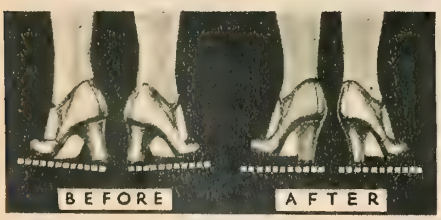
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Dr. Scholl's Walk-Strates

THE *Cradle* OF THE STARS



—*Charles Rhodes Photo*

Sandra, the baby that George Burns and Gracie Allen adopted from the Evanston Cradle, helped convince Ruby Keeler to adopt little Al. Miriam Hopkins and Jack Haley each have gone to the cradle for another homeless child, and hope to get their bundles soon

By BILL FRENCH

Amid a chorus of gurgles, filmland has suddenly gone baby conscious! Here's the real story on how the Jolsons—and other stars—adopted their babies from the famous Evanston Cradle

● THERE'S A LITTLE red cottage in Evanston, Ill., that is being called The Cradle of the Stars. In reality it is known just as The Cradle, but lately there has been such a parade of tiny, gurgling tots into Hollywood homes, that the public forgets many a professional dignitary has opened his door for a lost infant.

It was Ruby Keeler's sudden visit to The Cradle that turned the spotlight on the little cottage.

Ruby and Al, however, are just one couple among many Hollywood celebrities who turned to The Cradle for a child on which to lavish their affections. For out of this same kind cottage, which has become nationally known in recent months, have come numerous lucky youngsters to be adopted by the stars of Hollywood. There is, for instance, George Burns' and Gracie Allen's little adopted daughter, Sandra; and again there is Miriam Hopkins' youngster, Michael, and half a dozen other little tots whose foster parents would rather keep the adoption a secret. Now Miriam, who has found great happiness in her rôle of foster mother, is eyeing the Cradle for a second youngster. And little Michael will have his companion when a thousand and one small obstacles have been overcome. It is a long road to the Cradle for those who would adopt children.

On the other hand, the Jack Haleys returned from Evanston empty handed on their first attempt. Jack, who is among the better screen comedians, won't give up, however, and is making another trip to The Cradle seeking a companion for Jack Haley, Jr., aged 18 months.

Ruby Keeler's visit to The Cradle was cloaked in secrecy. She slipped into Evanston quietly and left the little red brick cottage with a basket in in her arms. In the basket was little Al Jolson, Jr., who a few months before had been merely baby No. 2640.

From New York rushed Al Jolson and within a few hours the baby had been formally adopted as their child.

Ruby had very little to say. There were anxious moments and one short spell of sickness for little Al, Junior, soon after his arrival in Hollywood, but a few days in the hospital fixed that, and soon little Al was taken to a brand new nursery at the Jolson home.

"We're simply thrilled," Ruby said. "Isn't the baby scrumptuous? His daddy thinks he takes after Al a little with that dark hair."

There was some reason for Ruby speaking as she did, for Mrs. William Bradley Walrath, director of The Cradle, takes great care in trying to match up the children with their new parents. Coloring, size, general conformation, religions, and racial origin all figure in the selection. To [*Continued on page* 62]

Pity Poor Penny!

(Continued from page thirty)

for four days a week. The other days Ann could eat what she wanted only Fanny kept up such a tornado blowing she couldn't get a bite in edgeways.

"Now what are you eating?" Fanny would ask.

"A lamb chop," Ann would answer.

"Stand up and let me see you."

With a long, blue sigh, Ann would rise to her feet. Fanny would give her a long searching look. "Hmm, better eat two, I see a bulge."

In the meantime they were ready for Fanny at the studio and Ann stayed at home to ravel up a few frayed nerves torn with Fanny's troubles.

But did she ravel? Hah, I'm laughing.

● Dinner Time arrived and Ann, famished for food, would sit down to her blessed little lamb chop. It was no use. The phone would ring. This time a long, loud wail sailed through Penny's right ear, out the left and through an open window to an astonished California breeze.

"I've met him, Ann. I've met him."

"Who?"

"Powell. I've met Bill Powell."

"Well, what's terrible about that? You wanted to meet him, didn't you?" Ann asked.

"But would he come around when I'm dressed like Mae West?" Fanny wailed. "Would he? No, he had to come when I had this on, yoi, yoi."

"What have you on?" Ann asked.

"Long underwear," Fanny wept, "and nothing over it."

"Why, Fanny, whose long underwear is it?

"I don't know. Someone said it was Garbo's but I think it's Wally Beery's. It wrinkles in funny places."

"Fanny Brice, what are you doing in long underwear?" Ann demanded.

"A fan dance for the movies," Fanny yelped.

● There Was A sharp click as Ann snapped the receiver in place. Before her eyes a picture of Fanny doing a fan dance in long underwear floated like a nightmare. Even the lamp chop looked discouraged and the tomato went limp.

"Take it away," she called to the waiter and two more pounds melted away.

It went on for days with Fanny either worrying off Penny's pounds or blasting them off with one shock after another. The diet never getting a chance to do its noble stuff.

For instance there was the day Fanny telephoned on Penny's off-the-diet-day just as a large juicy steak beckoned.

"Penny, guess where I've been?" Fanny telephoned.

"On the set, I hope," Ann said.

"Nope, I've just seen the Grand Canyon."

Fear gripped Penny by the tummy spoiling all hope of a juicy steak making that its nesting place. Had Fanny gone crazy and really flown to the Grand Canyon in the midst of production?

"Fanny, what is this all about?" she asked.

"Well, you know that thing I keep on the front of my face?" she asked.

[Continued on page 53]



● *"Oo-hoo, Mother! Come right away—Sister's getting all fixed for a big cry. And you know how catching it is! If she cries, I'm going to, too—'cause she's my own twin and I feel so sorry!"*



● *"See here—this woolly sweater's making her a little bit prickly. How well I know the feeling! Wouldn't a few shakes of our slick, smooth Johnson's Baby Powder be just the thing?"*



● *"Some for me, too? Oh, how nice! I just love to feel that soft, slippery powder going all tickly down my neck. Let's not have it just at bath-time—let's have it often! Then we'd never cry!"*



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SALLY O'NEIL

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Why envy the Movie Stars' beautiful waves and curls? Now you can give yourself the same glorious "permanent-type" waves, in twenty minutes at home, with Safe-Kurl, the sensational new Electric Hair Waver. SAFE, gentle heat, puts in soft, natural, beautiful curls, waves, ringlets, rolls that LAST. No more high beauty shop bills. No tedious, uncomfortable overnight curlers or crimpers. Safe-Kurl gives you a professional "movie-star" wave easily, quickly, SAFELY, by electricity.



Guaranteed By 12 Year Old Electrical Firm

Plugs into any light socket. Uses any ordinary household current, AC or DC, or home light plant current. Will last a lifetime. Made of finest materials. Customer writes: "Safe-Kurl saves me money and keeps my hair waved perfectly. Takes only a few minutes to use." SEND NO MONEY! Pay postman only $1.95, plus few cents postage, when he delivers your Waver complete and ready to use. Nothing else to buy. Complete directions included. Satisfaction guaranteed or money back. Mail order today.

THE SAFE-ELECTRIC CO.
DEPT. Y 231 CINCINNATI, OHIO

Making Your Formal Dinner Easier

Marian Marsh's own recipes will help you a lot in planning your own party

By Dorothy Dwan



Marian Marsh completes her own dinner, looking fresh and ready for the party. You'll find her suggestions helpful

IT'S FUN To give informal buffet suppers for old friends who are congenial, and who know and like one another. Then, the hostess is merely one of the group, deciding along with the crowd how to spend the evening, whether her new salad is a success, and if the living room drapes match the rug.

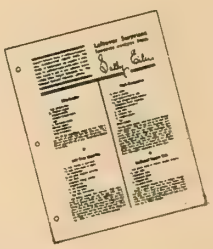
But, just as sure as death and taxes, there comes a time when we have to get out our best table linen, dust off the demi tasse cups, and polish up Grandmother's silver—for a formal dinner party. On the fatal evening in walk three or four couples, mere acquaintances of yours, perhaps, and total strangers to each other. When the weather, and newspaper headlines have been discussed, then what? It's up to the hostess to be the guiding hand, and I've learned what to do from Marian Marsh.

Marian loves tennis, and on the days she is free from the studio, she is tied to the courts. While she was resting between sets one day, the conversation turned to these duty parties, and Marian surprised me by saying she enjoyed giving them, though they required a bit of time and thought.

MAE CLARKE'S CAKE RECIPES

You've been wanting some new cake recipes for a long time—and here's your chance to get them FREE! Write NOW for the leaflet giving Mae Clarke's Favorite Cakes—kitchen tested and sure to please! It's printed—like all our new Star recipes—on a punched leaflet made to fit an 8½ by 11-inch loose leaf notebook, obtainable in any dime store!

Scan this list of unusual recipes. Send for one or ALL of them. They'll form the handiest household reference manual you ever owned!



Mae Clarke's Favorite Cakes	Free
Adrienne Ames' Apple Recipes	5c
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E. G. Robinson's Honey Cakes	5c
Margaret Sullavan's Tasty Puddings	5c
Raisin Recipes from Noah Beery, Jr.	5c
Pinky Tomlin's Favorite Hot Breads	5c
Valerie Hobson's Casserole Dishes	5c
Cottage Cheese Delights from Binnie Barnes	5c
Savory Ham Dishes from Gloria Stuart	5c

HOLLYWOOD'S recipes are kitchen-tested by Anna Belle Lee, noted home economics expert with modern testing kitchens in the Hollywood Citizen-News building. You can depend on all recipes to give finest results. Send for them NOW!

Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS INCLOSED!

● In Response To my questions, Marian told me,

"The up to date hostess plans her dinner party as a general outlines a campaign, realizing that many details go to make a harmonious gathering, outside the actual menu.

"She learns that the influence exerted on a person by one's environment makes one charming and at ease, or stiff and awkward. People are like animals in this respect. They instinctively 'feel' the vibrations emanating from a room and the other guests, and fashion their personalities accordingly."

● Here Are Marian's recipes.

One-half spring chicken for each serving, split straight down back. Fry the fowl in part butter and lard, until delicately browned. Then season. Fill chicken cavity with a round of the following dressing, place in a baking pan with some of the dripping from frying pan and bake slowly for about forty minutes.

For the dressing, allow ½ cup bread crumbs for each half chicken, also ½ teaspoon grated onion, ¼ teaspoon chopped celery leaves, a pinch of sage, salt and pepper to taste, and a little butter, which is added to a little warm water, to moisten the bread crumbs. However, do not moisten the mixture until the water is cool.

TOMATO SALAD CLEMENTINE

3 cups stewed tomatoes
1 sliced onion
1 stalk celery
1 bay leaf
1 clove
1 teaspoon sugar
Salt to taste
2 tablespoons gelatine
½ cup cold water
Lettuce
Mayonnaise
Thinly sliced cucumbers

Cook tomatoes with seasonings. Soak gelatine in cold water and add to the hot mixture. Strain and allow to cool. Pour into individual cups and set until firm. Turn out on crisp lettuce leaves, surround with chilled cucumbers and top with mayonnaise. Sprinkle finely chopped chives over mayonnaise.

Marian cautioned, "Never serve your after dinner coffee, or liquers at the table. After dining, folks are often drowsy, and contented with the world. Don't attempt to jolt them out of their lethargy by arranging games—let them come to gradually. Before long, your guests will arrange their own evening, while sipping the coffee, and that, my girl, is what makes a successful party. Now, I'm ready for another game."

● To Which I retorted, "Not on your life. Stay right there until we conclude this dinner with a dessert."

"Now you've found my weak spot," laughed Marian. "With this type dinner I serve a frozen fruit dessert. I'll tell you how to make it, if you'll let me go."

FROZEN FRUIT PUNCH

¾ cup granulated sugar
½ cup water
½ cup blackberry juice, unsweetened
½ cup orange juice
½ cup raspberry juice, unsweetened
2 egg whites
Pinch of salt
½ cup maraschino cherries

Cook sugar and water slowly to consistency of syrup. Add to strained fruit juices. Cool. Pour into freezing tray of refrigerator and allow to freeze firm. Remove to ice cold bowl and beat with rotary beater. Have stiffly beaten egg whites ready, and fold into mixture. Add salt and cherries, pour into freezing tray and freeze until firm once more.



Like a shadow, fear haunts you. Every minute you wonder—"Am I safe?"

But *why*—why risk that fear? Modess—the new and utterly different sanitary napkin—now banishes "accident panic." It's *certain-safe!* It stays soft! It stays safe!



Dance and play—you're truly safe—with certain-safe Modess!

No striking through—as often happens with ordinary reversible napkins. No soggy edges! For Modess has a specially treated material on the sides and back. Wear *blue line* (the moisture-proof side) *away* from body and protection is complete!



End "accident panic"
—ask for Certain-Safe
Modess!

Try N-O-V-O—the new safe douche powder. Cleanses! Deodorizes! (Not a contraceptive.)
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To Bring Vitality, Clear Skin and Youthful Looks

Women Need Help More Often Than Men

The only way your body can clean out Acids and poisonous wastes from your blood, is through 9 million tiny, delicate Kidney tubes or filters. If, because of functional troubles your Kidneys get tired or slow down in their work, these poisons remain in the system and make your eyes look dull and your skin coarse and dry, and at the same time you find yourself all Tired-Out, Nervous, and unable to keep up with the speed of modern life.

Functional Kidney troubles also may cause much more serious and disagreeable symptoms, such as Getting Up Nights, Leg Pains, Backache, Circles Under Eyes, Dizziness, Rheumatic Pains, Acidity, Burning, Smarting and Itching.

Any Doctor can tell you that the speed of modern life and present day foods throw an extra heavy load on the Kidneys, and that most people need help from time to time if they are to feel their best and preserve their youthful appearance. Fortunately, for sufferers, it is easy to help functional Kidney Troubles with the Doctor's guaranteed prescription Cystex, which now is available at all drug stores under a positive guarantee to satisfy completely or cost nothing.

Doctors Praise Cystex



Dr. T. J. Rastelli

Doctor T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any Doctor will recommend it for its definite benefit in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless." And Dr. C. Z. Rendelle, another widely known Physician and Medical Examiner, of San Francisco, recently said: "Since the Kidneys purify the blood the poisons collect in these organs and must be promptly flushed from the system, otherwise they re-enter the blood stream and create a toxic condition. I can truthfully recommend the use of Cystex."

World-Wide Success

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy in accordance with the strict and rigid standards of the United States Dispensatory and the United States Pharmacopoeia, and being designed especially to act in the Kidneys and Bladder is swift and safe in action. Most users report a remarkable improvement in 48 hours and complete satisfaction in 8 days.

Guaranteed To Work

Because of its unusual success, Cystex is offered under an unlimited guarantee to do the work to your complete satisfaction in 8 days, or money back on return of empty package. Under this unlimited guarantee you can put Cystex to the test and see exactly what it can do in your particular case. You must feel younger, stronger, and better than you have in a long time—you must feel that Cystex has done the work to your complete satisfaction or you merely return the empty package and it costs you nothing. You are the sole judge of your own satisfaction. Cystex costs only 3c a dose at druggists, and as the guarantee protects you fully, you should not take chances with cheap, inferior, or irritating drugs, or delay. Ask your druggist for guaranteed Cystex (pronounced Siss-Tex) today.

What SHE TOLD WORN-OUT HUSBAND



She could have reproached him for his fits of temper—his "all in" complaints. But wisely she saw in his frequent colds, his "fagged out," "on edge" condition the very trouble she herself had whipped. Constipation! The very morning after taking **NR (Nature's Remedy)**, as she advised, he felt like himself again—keenly alert, peppy, cheerful. **NR**—the safe, dependable, all-vegetable laxative and corrective — works gently, thoroughly, naturally. It stimulates the eliminative tract to complete, regular functioning. Non-habit-forming. Try a box tonight. 25c—at druggists.



NR TO-NIGHT TOMORROW ALRIGHT

FREE: Beautiful five-color 1936 Calendar-Thermometer. Also samples of **NR** and **Tums**. Send stamp for packing and postage to A. H. Lewis Co., Desk 70C-6, St. Louis, Mo.

FADED GRAY HAIR

Women, girls, men with faded, gray, streaked hair, **shampoo and color your hair at the same time** with my new French discovery—**"SHAMPO-KOLOR"**. No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with **"SHAMPO-KOLOR"**. No "dyed" look, but a lovely, natural, most lasting color; unaffected by washing, or permanent waving. **Free Booklet. Monsieur L. P. Vailigny, Dept. 19, 254 W. 31st St., New York City.**

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Sir Guy Standing

By VIRGINIA WOOD

He's The Kind of man you wish you'd had for a father . . . though you're never conscious of his age . . . until you realize how full his life has been of a number of things . . . which can only come with years of righteous and graceful living . . . he loves to rise early . . . and fish . . . or take long walks . . . with his small dog . . . Buster . . . who is a dachshund . . . likes to work cross-word puzzles . . . and design things . . . from model boats . . . to his own lakeside home . . . but spends most of his time . . . when not working . . . with his paint brush . . . his water colors have won several prizes . . . and he loves California scenery . . . and American people . . . although he still retains his title as Knight Commander . . . of the British Empire . . . plays the piano . . . and sings . . . for his own amusement . . . and for his close friends . . . who are always welcome . . . is a marvelous host . . . he loves to have young people around . . . who flock to him for advice . . . has an amazingly analytical mind . . . and becomes very impatient with dull people . . . is extremely thoughtful of those he loves . . . gives Jane Cowl most of the credit . . . for his acting ability . . . when he played with her . . . on the New York stage . . . years ago . . . has practically every suit of clothes . . . he's ever owned . . . which he keeps for that day . . . when he'll need a certain one . . . to be authentic . . . in a period rôle . . . he can hold your interest . . . for hours on end . . . with tales of adventure . . . when he sailed the seas . . . and amassed his fortune . . . which is considerable . . . but he loves simple things . . . and peaceful living . . . and loathes large parties . . . which he cleverly evades . . . though he's much in demand . . . if he'd have it that way . . . but he much prefers . . . to sit by the fire . . . in his charming living room . . . and talk to a friend. . . .

The Projection Room

(Continued from page forty)

Blood also marks a forward step for Olivia de Havilland, who is making the most of some coveted rôles on the Warner Brothers lot.

Since this picturesque tale of the Spanish Main has a plot better suited for pictures than the historical *Mutiny on the Bounty,* with which it is bound to be compared, women may prefer the romance of *Captain Blood* above the realism of *Mutiny.* Both share in some superb sea photography, both have action galore; beyond that these two splendid films belong in separate categories.

Sabatini's story (filmed before in silent days) tells how Captain Blood becomes a slave in Port Royale, how he escapes and captures a pirate ship, and rises to fame under the flag of the skull and crossbones. He wins Olivia in a duel and wins a pardon for his deeds in a thrilling sea battle with the French.

PETRIFIED FOREST (Warner Bros.)

● When Archie Mayo was handed the script of the famous Robert Sherwood stage hit, *Petrified Forest,* the director was told that it was supposed to take place at Black Mesa, in the Painted Desert. Archie spent a futile week looking for the mesa in Arizona. But there is no "Black Mesa."

Returning to Warner Brothers studio, he built a desert highway on a sound stage, put in his own Black Mesa, a gas station and Bar-B-Que stand, and started shooting. His picture is impressive, beautiful, haunting. It will linger with you long after other pictures fade from memory, like a strain of unforgetable music. The ceaseless wind of the desert, rolling dead tumbleweeds across the sand, forms the background of a series of events which are as nostalgic and sad as the wind, as significant as the uprooted tumbleweeds that come from nowhere, going nowhere.

Leslie Howard is the poet who wanders into the lonely station to find in Bette Davis, the waitress, that spark of genius which he once believed he possessed. When a gangster and his mob make their last stand against a posse in the station, Howard sees a poetic opportunity to make his useless existence amount to something after all. Signing his insurance over to the girl, he bargains with the killer to shoot him, so that the girl can escape from the desolate destiny in store for her.

Two endings were filmed, for tragedy is not often relished by picture goers, but it was finally decided that no other solution than the one in the play could be used. Here is your opportunity to see a great play, infinitely improved through the greater scope of action and background available in films.

RIFF RAFF (M-G-M)

● It will be compulsory for you to see *Riff Raff,* for a view of a new and more ravishing Jean Harlow. Jean's fans have maintained, ever since she outshone a cast of super-luminaries in *Dinner At Eight,* that the color of her hair had nothing to do with her superb ability. *Riff Raff* is the proof. Discarding that million dollar platinum trade mark for soft brown curls, Jean cannot now be further improved.

Do you know anybody who deserves this tag?



MEN avoid her. Girls refuse to bother with her.

"A careless, untidy person who is unpleasant to be with"—that's the way they think of the girl who carries the ugly odor of underarm perspiration on her person and clothing.

Too bad. For she misses so many good times. Her real friends would like to tell her what the trouble is, but after all, they feel, the girl of today should be alert to the danger of underarm odor in herself.

She should know that the underarms need *special daily* care. Soap and water alone are not enough.

And the modern girl knows the quick, easy way to give this care. Mum!

Half a minute, when you're dressing, is all you need to use Mum. Or use it after dressing, any time. For Mum is harmless to clothing.

It's soothing to the skin, too. You can use it right after shaving the underarms.

And you should know this—that Mum prevents every trace of perspiration odor without affecting perspiration itself.

Don't label yourself as *"the girl who needs Mum."* Use it regularly every day and you'll be safe! Bristol-Myers, Inc., 630 Fifth Ave., New York.

MUM



USE MUM ON SANITARY NAPKINS, TOO and you'll never have a moment's worry about this source of unpleasantness.

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TATTOO YOUR LIPS

with transparent South Sea red, as the tropic enchantress does



Pasteless, transparent, highly indelible color for lips... instead of pasty coating. That's TATTOO! Put it on like lipstick ...let it set a moment...then wipe it off, leaving nothing on your lips but clear, tempting South Sea red that only time can remove . . . and that will give your lips a touch-thrilling softness they have never had before. Five luscious shades . . . each attuned to the spirit of red adventure! Make your choice at the Tattoo Color Selector by testing all five on your own skin. CORAL ...EXOTIC...NATURAL... PASTEL . . . HAWAIIAN.



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Send Underwood No 5 (F. O. B. Chicago) at once for 10-days trial. If I am not perfectly satisfied I can return it express collect. If I keep it I will pay $3.00 a month until I have paid $49.90 (term price) in full.

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Frocks for Springtime

(Continued from page thirty-four)

acquired a very becoming and individual daytime ensemble which combines black crêpe and a lovely and very gay flowered print. Over a long-sleeved, plain frock of the black, adorned only with pleated flounce, she wears a belted tunic of the printed crêpe in lovely combination of cerise, apple green and black on ivory background. The tunic is designed with short, puffed sleeves, allowing the frock's black sleeves to show as a cuff, and diagonal front fastening, open at the beltline for another glimpse of black. . . . Just the thing for cocktail parties, bridge afternoons and other such affairs. With it, Mona wears a perfectly fascinating "flower pot" hat in a strange yet lovely shade of blue, shading into violet, and topped with a gorgeous bunch of many-colored posies. You will see that this dress, too, is fashionably short.

● IF YOU WOULD be interested in making a frock like this one, it can be done. Just order Screen Star pattern No. 1679, available through HOLLYWOOD'S pattern service for 25 cents. It comes in the same wide assortment of sizes that the other pattern does and, although it appears a delightfully "dressy" costume when finished is really extremely easy to make.

Mona has three rules for becoming clothes that are worth recording. Here they are: (1) stick to a becoming color; (2) be sure you feel right in your clothes; (3) wear clothes that bring out your good points.



Mona Barrie, beautiful Fox player whom you will be seeing in *King of Burlesque*, looks as though she stepped from Fashion's bandbox, in this early spring ensemble (pictured above, right) combining colorful printed crêpe with black. You can make one like it with the aid of Screen Star pattern No. 1679, available in sizes 14, 16, 18 years; 36, 38, 40-inches bust, for 25 cents.



Coupon For Your Convenience

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My size____ My bust____

1678—Street Ensemble . . . 25c
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(10c if you order a pattern)

(Patterns offered in sizes 14, 16, 18 years; 36, 38, 40 inches bust)

Name_____

Street_____

City_____

Pity Poor Penny!

(Continued from page forty-seven)

"Your nose, you mean?"

"Heavens, no, I thought that was my secret sorrow until now. But Penny, I've just come from seeing my rushes and when I opened my mouth, there was the Grand Canyon. I could hardly keep from riding down on one of those little burros. I nearly sent you a postal card. Oi yoi yoi, now I've got this to worry over." Wail after wail poured over the phone. "Why did nobody ever tell me it looked like the Hudson tube? Now, what am I going to do with my ruined life, tell me that?"

Ann couldn't. Her steak was cold and so was her appetite and so two pounds and three ounces more of little Penny bit the dust.

● Now Mind, it wasn't only the lovely little black-eyed Ann who suffered. All Hollywood felt the Fanny influence. For instance, several early morning pedestrians came within an ace of screaming hysterics at the unexpected sight of Fanny riding in a taxi to the studio with the famous Brice face hanging out the window. People couldn't believe their own eyes.

"It's to get the early morning look off my map," Fanny explained. "I've got to be gorgeous, ain't I?"

Yes, she has to be gorgeous. And what's more she has to be funny. More than seventeen years ago she started it and dare not let down for one little minute. With a wistfulness that one seldom hears in that famous voice, she told me this: "It's not fun anymore, this work of mine. No, it's no longer the joy it was back in those early *Follies* days. It's work and it's worry and plain you-know-what just trying to keep on top.

"Oh, those coming-up years! What a grand time that was. But now—." She shakes her brown head and looks longingly back through the years to that lanky, young Jewess from New York's Eastside standing on a burlesque stage singing, "Yiddle On Your Fiddle Play Some Ragtime."

Back to the night the call boy came dashing in saying, "Fanny, Mr. Belasco is at the stage door to see you."

Mr. Belasco! The famous dramatic producer at a burlesque stage to see her! She could hardly get there for one knee knocking the other.

"Good evening, miss, I'm Mr. Belasco," a forlorn little peddler announced. "How about some nice silk stockings only 59 cents a pair and lady, to my own sister they would be 79 cents."

Fanny bought them.

Several nights later the boy came to Fanny with the great news that Mr. Ziegfeld was at the stage door to see her.

So. They wanted to play, did they? Well, Fanny could play, too. She met him at the door as he stood there, a fur coat over his arm.

"So you want to sell me a fur coat, eh? How much?" she asked.

He named a price and the deal was in the bag. Only the next mail brought a note from the great Ziegfeld himself asking if Fanny would mind returning his wife's fur coat she bought the night before and to take a place in his *Follies*.

It was there, in that *Follies*, she met Ann Pennington. Seventeen years later, they were still together.

Do This to Ease Sore Throat *Instantly*

Relieve Soreness in 3 Minutes This Easy Way



1. The moment you feel a throat irritation, crush and stir 3 BAYER ASPIRIN Tablets in ⅓ glass of water. Gargle twice. Do not rinse mouth.

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Crush and dissolve three Bayer Aspirin Tablets in ⅓ glass of water for use as a gargle.

Gargle your throat *twice* with this medicated mixture, holding the head well back to allow its going deep into the throat.

That's all! Relief will come almost instantly. For the Bayer Aspirin will act like a local anesthetic to ease throat pains. And, at the same time, will soothe and quiet irritation.

People by the tens of thousands are combating sore throat this way. Doctors endorse it. And scientists acclaim it as perhaps the most effective gargle yet discovered — *for it provides a medication, and it takes medicine to combat a sore throat.*

If you have a cold with your sore throat — take two Bayer Aspirin tablets with a full glass of water at the same time you gargle.

When you buy, though, be sure to get real BAYER ASPIRIN TABLETS. They dissolve fast and work fast; bringing quick relief.

Why BAYER Aspirin Works So Fast

Drop a Bayer Aspirin tablet into a glass of water.



By the time it hits the bottom of the glass it is disintegrating.

IN 2 SECONDS BY STOP WATCH

A Genuine Bayer Aspirin tablet starts to disintegrate and go to work.

What happens in these glasses happens in your stomach — Genuine BAYER Aspirin tablets start "taking hold" of pain a few minutes after taking.

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NEW TATTOO CREAM MASCARA

Needs no water to apply—really waterproof!



TATTOO your eyelashes with this smooth, new cream mascara and your lashes will instantly look twice their real length; the South Sea enchantress' own way of achieving truly glamorous eyes. More waterproof than liquid darkeners; won't run or smear. Easier to apply than cake mascaras. Won't smart. Harmless. Actually makes lashes soft and curling, instead of brittle and "beady." Complete with brush in smart, rubber-lined satin vanity . . . 50c.

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TATTOO, 11 E. Austin Ave., Dept. C50, Chicago. 10c enclosed. Please send 30 day tube TATTOO Cream Mascara with brush. ☐Black ☐Brown ☐Blue (check color desired).

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Smooth-white attractive hands give you poise and confidence. You can have them too, by becoming a regular user of Chamberlain's Lotion. A clear liquid, not sticky or gummy, absorbed in 37 seconds, it not only re-beautifies hands, but arms and skin as well. Blended from thirteen different imported oils, it is a complete beauty treatment, one you will enjoy using. Two sizes —at any drug or department store.

USE THIS COUPON

Chamberlain Laboratories, Inc., Des Moines, Iowa. Please send free trial size of your lotion. FM-2

Name_____

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Chamberlain's Lotion

When Fredric March Got Spanked

(Continued from page twenty-four)

spinach, whether you eat it at the family table, or off the mantel piece.

One local character, however, was not included in Master Bickel's repertoire of hilarious "take-offs." That was the town banker. And Freddie spared him, only because he had a wholesome respect for bankers, in general. That was at a time when the majority of them were more or less deserving.

"My original ambition was to be a banker," he told us, as we sat in his supercolossal (on a small scale) portable dressing room, between scenes of *Anthony Adverse* at Warner Brothers. "That looked like the best bet in the world. Lots of money, a black silk dress every day in the week for mother, and nothing to do but sit in a fancy office and count one hundred dollar bills!"

Some fun, eh, kid? And, who wouldn't?

The idea of acting, as a profession, never entered his head. Actors, as Freddie saw them, were a pretty shabby lot. The traveling stock companies and tent shows that made his home town, presented an array of dubious talent that failed to inspire his adolescent soul.

From the cadaverous "heavy" to the leading lady of indeterminate vintage, they all looked hungry. So, the glamour of footlights and grease-paint left him quite cold.

● BANKERS WERE, without exception, well fed and prosperous looking. Furthermore, they didn't have to travel all over the country playing one night stands to insolvent customers for "coffee and".

No—the fancy office and one hundred dollar bills still comprised the pot of gold at the end of Freddie's rainbow.

Off he went, then, to study the finer points of dividends and compound interest, at the University of Wisconsin.

He must have been what is genially referred to as a "filthy grind," for, in no time at all, the smarty ran away with a scholarship that entitled him to one year's training in a New York bank.

With the local paper carrying a glowing account of the brilliance of their "native son," a few of his early "victims"—who had predicted that Freddie would surely end his juvenile life of crime on the gallows, no less—were plenty red in the face!

Arriving in the wicked city, full of ambition (and the box lunch Mother Bickel had put up for him!) Fred set to work with characteristic determination.

At the bank, they put him behind a barred window, told him briefly what he was to do, and then promptly forgot all about him.

● DAY AFTER DAY, he made little marks in big books; cashed fat checks for thin men; and ran for the scissors whenever the president felt in a mood to clip coupons. And thus the year wore on.

"I didn't seem to be getting anywhere," he deplored. "Just a glorified cashier—that's all I was. And there was nothing I could do about it. So—I stuck. Would have been 'stuck' yet, probably, if, one day when things looked most hopeless, they hadn't carted me off to the nearest hospital and almost permanently balanced my account by carving out the March appendix. That was the turning point in my life."

Lying in the hospital, Freddie had a good chance to think things over.

Life, he decided, was full of a color and excitement that the embryo banker must ignore. Work—and more work. That was the order of things. Burn the midnight oil, lad. Subdue the fever in your blood. And, by the time you're sixty, you'll have money in your own bank and gout in your dancing feet!

"Not for me!" Freddie cried gaily. And, turning in his bob-tailed nightie, he walked out of the hospital and into the nearest stage door.

That was the beginning. Today, he stands on a nice little spot all his own—a grown-up little boy who still gets his just desserts for "apin" folks. Although it's a far cry from the old family wood shed to the five-figure check he now draws.



Here's the first rehearsal of lines of *Romeo and Juliet*. Assembled around a table at M-G-M are, from the left: Edna Mae Oliver, Director George Cukor, Norma Shearer (Juliet), Leslie Howard (Romeo), John Barrymore, Basil Rathbone, Mrs. Violet Kemble Cooper, William Henry and Henry Kolker. It's a big moment for them all!

All Aboard for the Trip to Movieland

(Continued from page twenty-two)

on hand to welcome you to this most beautiful of all filmland studios! You'll get to visit every nook and cranny of the amazing lot—and that's not all! In addition, you will be feted by film notables, be taken to the famous Hollywood night spots, and not miss a thing of interest in the world's most colorful city!

At the 20th Century-Fox studios you will never cease to wonder at the marvels of making motion pictures. Within its gates broad boulevards wind through mile after mile of tremendous outdoor sets and huge sound stages such as the accurate reproduction of the three upper decks of the Liner Rex. It's the biggest dry land ocean liner ever built.

● FURTHER ALONG you will see Will Rogers' famous dressing room, where he used to write his daily newspaper column when not working in front of the camera. Down the street castles and mansions loom up into the air. You will pass the canal where Janet Gaynor made *The Farmer Takes a Wife;* on the right is the famous Cafe de Paris where the stars lunch and Shirley Temple's sky blue and white cottage where she dresses, lunches and goes to school.

20th Century-Fox has one of the biggest picture programs ever launched by a major studio, and there will be lots of activity at the lot when the tour reaches Hollywood about June 27. Right now Shirley Temple is completing *Captain January,* which will be one of her finest films. John Boles is doing the film version of the famous Spanish-American war story, *Message to Garcia.*

Then there is Warner Baxter and Gloria Stuart in the midst of *The Prisoner of Shark Island,* a huge production which will cost more than a million dollars to make.

● VICTOR MCLAGLEN, who is making three pictures on this lot, promises to be on hand with Boles, Baxter, Shirley Temple, Loretta Young, Gloria Stuart, Rochelle Hudson, Paul Kelly, Simone Simon, and many other 20th Century stars.

So successful was our first annual Movieland Tour last summer that we expect the reservations to be filled long before the train is ready to pull out of Chicago for Hollywood. If you want to be certain of making this amazing trip, write now for details. Make your reservations early. You'll never forget or regret making the Movieland Tour.

For information address Mr. Joe Godfrey, Jr., Movieland Tour Manager for HOLLYWOOD Magazine, 360 North Michigan Avenue, Chicago. You will receive by return mail full particulars, showing the itinerary, costs, and descriptions of the sights to be seen. The amazingly low costs will astonish you, too!

Watch for further details in next month's HOLLYWOOD. We will tell you about the plans for the big private party to be given in your honor at the home of a star, with the names of those who plan to be present! And if, at the last minute, you find you cannot make the trip in June, a similar trip called the Movieland Special has been arranged to leave Chicago August 9th.



COME TO OUR
Hollywood Party



YOU'VE always wanted to see Hollywood, and here's the chance of a lifetime! Plan now to join the second Annual Movieland Tour for the most thrilling vacation trip that can be imagined!

You read about last year's trip in the movie magazines. How the entire party was entertained at a big cocktail party at the home of Raquel Torres . . . dancing at Cocoanut Grove . . . visited Universal studios and saw sound sets in action . . . met Irene Dunne on the set where she was filming "Magnificent Obsession."

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Peppino and Rhoda, famed continental ballroom team, and these lovely girls add to the glamour of *Rolling Along*, gay Columbia production now in preparation amid lavish settings

Meet the Quints

(Continued from page twenty-three)

gained weight while we were shooting the picture."

The studio workers soon found that here were no five bad-tempered, squalling babies to deal with. They paid no attention to the camera but laughed, played, pulled each other's hair and had a general good time while being put on the screen for the world to see and love. They even tried to climb up the legs of the camera. Dr. Dafoe would not permit any one day's shooting to exceed 50 minutes and often the company had the quintuplets before the cameras not more than 10 minutes. They remained 11 days, shooting scenes which will not run more than two reels.

"Even Dr. Dafoe cannot and will not try to identify each of them from photographs although he has no trouble when he can see the quints," said Jean. "You remember the old story of the mother of twins who would put her finger in John's mouth and if he bit her she knew it was Bill? That does not work when they come as fast as five at a time."

The special lights which the company took to Ontario to film the quints so pleased Dr. Dafoe that he has ordered a set to be used hereafter when the newsreel men come.

But being the parents of these world-famous quintuplets has not changed their mother and father to any noticeable extent. She is given a housekeeper by the Canadian government and he a man to work the farm. His net profit on it last year was $96.00.

The quintuplets became wards of the King when the father arranged to exhibit them at the Chicago World's Fair and Dr. Dafoe protested that such a thing was impossible.

"I thought I knew how to put on diapers," smiled Mr. Hersholt, "but up in Canada they do it differently. They lay the child on its stomach."

● Each Quint Has her own brand of charm, insists Mr. Hersholt and Marie will not take any back talk. She will defend herself with a good hairpull if any of the four sisters try to get funny with her. Marie is the most delicate and demands most attention while small Emilie is the bold one of the group. Especial care is taken not to ever speak harshly to any of them.

"Their playroom is loaded with toys of every description," Jean told me, "many of them gifts from admirers. They arise at 5:30 in the morning and must go to bed at seven each night. They take their naps of course, during the day and each has her own private bed, play-pen, small toilet, bath tub and gets two baths a day. There are certain hours when they are carried out to permit visitors to see them, but only from a sufficient distance, not to expose them to danger of colds and other diseases."

But as the picture taking progressed, the five proved themselves the most completely natural actresses ever to appear on the screen. When Mr. Hersholt was called on to lie down on the floor or kneel and play with them, they joined in the fun with glee.

"During the entire time we spent with them," said Miss Peterson, "one only cried for about five minutes. Can you imagine five babies like that?"

● They Are Fed foods prescribed by Dr. Dafoe. Their diets change as they grow older and are more capable of digesting different foods. Among products they have endorsed are a brand of corn flakes, oatmeal, canned milk and corn syrup. The trust fund established for them, and added to recently by the $100,000 the 20th Century-Fox paid them for appearing in the film, will have reached the amazing sum of $400,000 by July 1st, 1936. It will be constantly added to as they grow up and by the time they graduate from finishing school, will be a tidy nest-egg indeed.

The parents still live in the old farmhouse where the quints were born, with out plumbing or bath tubs. They receive $100 a month from the government.

And so, almost before you know it, you will see Hollywood's five little new movie stars. No doubt the film will gross millions. More than 500,000 visited Callander in 1935 just for a brief and distant glimpse of the world's most famous babies.

How Hollywood Protects Your Cosmetics

(Continued from page fourteen)

ders. You thought orris root was the basis of all powders? So, we confess, did we—but it seems orris root is a slight irritant. Sometimes it aggravates an attack of asthma or hay fever so that's out . . .

And what's going on in this room—it's a biological laboratory. White rabbits are munching carrots; now *there* are fellows who know how to diet for their complexion! Their skin, it seems, is twice as sensitive as a woman's. So from time to time a friendly chap comes in and shaves the hair off a few inches on one of them; then he applies some new formula to see the skin reaction. Bunny just goes on eating carrots without a inkling of the part he plays in protecting woman's beauty from possible irritants.

● Across The Corridor, behind locked doors, is the largest cosmetic research library in the world. Students from the various universities are admitted occasionally and there they delve into Marie Antoinette's pet beauty secrets and Anna of Cleves' hand lotion receipe . . . What a step make-up has taken from the days when it was homemade and the neighbor lady sold it from her kitchen—only to have it turn rancid before you could use it all up!

Now, cosmetics are scientifically tested in a huge, specially designed container to see just how they'll stand up under any conditions—in the heat of the tropics or the frigid cold of the arctic. They must work as well in one temperature as another—and for any length of time.

In the front of the chemists' wing is a large, white room where the client may take her personal beauty troubles. Perhaps her skin is too oily . . . too dry . . . or she's not caring for it properly. It's inspected through a powerful instrument that magnifies each pore so that the trouble is soon analysed.

"The thing we come up against most frequently," said one of the chemists, "is where women, and especially young girls, confuse what is really a case of acne with 'make-up trouble.' Acne is usually a result of internal disturbance and improper diet. Correct that and you clear up your skin. Where it's persistent, a physician ought to be consulted. But as far as 'make-up trouble' goes—*there is no such thing if you use reliable cosmetics.*

● Lipstick Is The most difficult of all the manufacture, probably because it's the smallest article. Pure fruit coloring is used to shade it . . . A dentist told me an extraordinary thing about lipstick a short time ago. "It used to be," he said, "that we were obliged to use a salve on the mouth to keep it from getting dry and cracking when we worked on the teeth. Particularly on women because their lips were sensitive. But now we find if they use lipstick regularly their lips are infinitely softer and not half so inclined to be dry."

It's a pleasant thing to know that make-up not only triples your attraction but actually is an aid to your well-being!

All in all, it's one of the most completely fascinating places on earth, this Hollywood Temple of Beauty.



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The whole world is diligently striving to educate women to develop greater personal charm and beauty — and the now recognized outstanding beauty secret is the Linit Bath, for its results are *immediate,* and it is amazingly economical.

Just imagine stepping out of your bath and after drying, finding that your skin is soft and satiny smooth as a rose petal.

Prove to yourself this claim made for the Linit Bath, by making this simple test on your hands. Dissolve some Linit in your basin water, wash your hands as usual and, after drying, *feel your skin.* It will be soft and smooth as the rarest old velvet. This is also the *immediate result* obtained when Linit is used in your tub water, for the Linit Bath accomplishes the *same thing* for the entire body.

And remember, the Linit Beauty Bath does away with the damp or semi-dry feeling of the skin that usually follows an ordinary bath. Linit leaves on the skin an exceedingly fine porous coating of powder which absorbs perspiration *without* clogging the pores, makes dusting with bath talcum unnecessary and imparts to the body an exquisite sense of personal daintiness.

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What George Brent Thinks of Women

(Continued from page thirty-five)

acting. No man has greater praise for Garbo than George Brent, and yet these two always were—and still are—as far apart in type as any two filmland stars possibly could be.

Garbo is the retiring, quiescent person. She is at heart an introvert and a philosopher. She has lived so long in her own world apart from the crowds that she is actually timid when she steps into everyday routine. Physically none too strong, she prefers seclusion and meets people only by the accident of fate. What preferences she has shown for men (remember the John Gilbert romance?) have always been toward opposites—virile men brimming with sparkle and ambition.

And just as Garbo is an introvert, Brent is an extrovert. His life has always been a vigorous one. He risked his neck for the Irish cause in 1924 as the trusted messenger of Michael Collins before the leader was slain during the Irish revolution. Fleeing Ireland for his life, he evaded pursuers in Scotland, escaped to England where he temporarily was safe among the "enemy." From there he came to America, and after playing 300 leading rôles in stock companies, was rocketed into stardom.

He loves outdoor sports. He swims, boxes, plays tennis and polo. He loves to hunt. Periodically he loses himself in the desert or mountains for a week or two, and emerges like a sun-tanned young Indian.

Could you imagine George Brent tossing this vigorous outdoor life aside in one final gesture? And on the other hand, who could expect timid, sensitive Greta Garbo suddenly to emerge from her own private world and become a gay outdoor woman? Wouldn't it seem more probable that Garbo, faced with the dilemma of having to choose her course under such circumstances, might flee even more deeply into her own spiritual realm?

● Whatever The Answer to a dozen such questions, George Brent will tell you that Garbo has a fundamental, universal allure for every man—an allure which all of us have felt at one time or another.

"Her glamour can be summed up in one short word," he says, "and that is *genius*. It is more than a talent with Garbo—it is sheer artistry.

"I got along perfectly with her when we filmed *The Painted Veil*. I had always felt that the greater the artist, the easier he is to work with. Greta Garbo certainly proved the theory as far as I am concerned. She is beyond analyzing because of her genius. And she is quite different from any of us average mortals. Perhaps that is why I can't find the specific words to describe her allure."

George has played with many leading ladies in pictures, and he has striking individual opinions of all of them. Assuming that they all have a glamour of some sort about them, he can tell you the outstanding traits they individually display.

Take Ginger Rogers, for instance. He has just finished making *In Person* with Ginger, and his reactions are as fresh as the morning breeze.

"There's a grand girl for you," George says. "She has everything it takes to be a top star. Ginger's sense of humor is one of the grandest things about her. It's catching. It lends a whimsical quality to her work that has a marvelous audience reaction. And more than that, it makes her a spell binder with the film unit in which she is working.

"That's part of the allure scheme. Her looks and her figure lend enchantment. And she has vivaciousness—all kinds of it. Ginger is the perfect example of a small town girl who made her way to the top—who earned everything that has come her way because she had the energy and ambition to capitalize on all the exceptional qualities which she had.

● Working With Her on location was an eye-opener. She swims with more grace than the proudest fish you ever saw. The cameramen love to do athletic sequences with Ginger because they know she is proficient from the very first. And doing the darndest things! Why, one day several of the men on location joined me in target practice with a heavy .38 calibre police special pistol. It kicked like a mule. But Ginger stepped up, aimed almost carelessly, and plugged the bull's eye repeatedly. She emerged without even a sore wrist! This ability to take care of herself is definitely a part of her attraction for men."

George Brent likes Kay Francis playing across from him because of her fairness and willingness, two qualities which he believes are translated into allure.

"Perhaps you would like to call it the alchemy of photography," George says, "but whatever the name you choose, these outstanding qualities that can't possibly photograph do appear in the finished product. I have done five pictures with Kay, and enjoyed every one of them."

Jean Muir and Ann Dvorak are two grand leading ladies who will go a long way, George feels. Jean's sincerity and youthful earnestness are the dominating things which will lead her upward in her course, Brent says. And Ann Dvorak. Here is an actress who is essentially a suburban type. She dances and sings with refreshing qualities. She is neither the big city girl nor the country type, but a gay and breezy young thing who sweeps you right along in her enthusiasm. In George Brent's mind, the light has turned green and the way is clear for Ann to shoot right on up toward the zenith.

● Another Actress And another picture stand out in Brent's mind for their extreme pleasantness. When he did *Stamboul Quest* with Myrna Loy, he had the time of his life.

"Myrna is a great scout," Brent says. "She's human, and she's attractive. There is nothing upstage about her. I think she is beautiful. Add to that a jaunty air, a quick wit, and an authentic ability to act, and you have Myrna, the pride and joy of the box office.

"We shot *Stamboul Quest* on the cuff. Censorship matters kept the story in air all the way through. It was an obvious moment for plenty of temperament, but Myrna was serene and cheerful in the face of everything. The result was lots of fun, and a successful, outstanding film."

You can't work with people in motion pictures without finding that they leave some sort of impression. George Brent spent several hours telling us the impressions he had of other people. And in turn, we left with one about him: his frankness and straightforwardness.

HOLLYWOOD

GADGET GOSSIP



The king of gadgets . . . That's what they call the new Hamilton Beach mixer. Dorothy Page, for example, is using one to make up a batch of hot cakes for a few friends who have just dropped in to chat and have a taste of those hot cakes Dorothy is so famous for. You should have seen the batter . . . It came out as smooth and lumpless as though she had been beating it for hours—all in a couple of minutes. Hot cakes can be made in double quick time with the new Hamilton Beach, because it allows you to do so many other things while the batter is being prepared

● And Speaking Of attractive things for the kitchen, have you seen what the Dennison people offer along the line of shelving paper? They can turn your kitchen into something you can be proud of and set your dishes off in a way to make them look most attractive. . . . A few feet of Dennison's in your china cupboard will make your friends think you have a new set of china. . . . Get a look at the Dennison line before you start putting things back on the shelf after house cleaning.

• • •

● Glenda Farrell Suggests a simple way to remove salt from things that have become too salty. Stretch a clean cloth tightly over the kettle containing the food. Sprinkle a tablespoon or more of flour on the cloth and allow the contents of the kettle to steam. In a short time, the flour will have absorbed all the surplus salt.

• • •

● Here's A Suggestion on how to overcome cooking odors in the cases of cabbage, onions, oyster plants and Brussels sprouts: They should be dropped into boiling salted water to which a level teaspoon of sugar has been added. Cover closely until the vegetables come to a boil; uncover and set it back on to the range and allow it to simmer, but not boil. The boiling breaks the cells too quickly and the vegetable salts are carried off in the steam. This suggestion comes from Peggy Wood.

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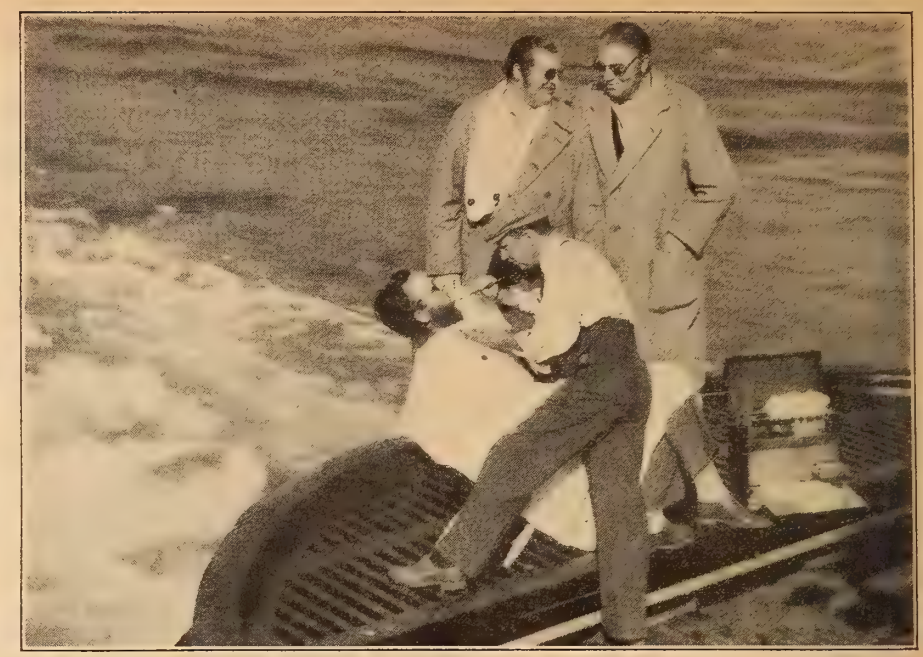
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Making-up at sea! Edward Arnold (left background) and Montagu Love look on while William Ely makes up Don Briggs on the stern of a power boat en route to Catalina Island, oceanic location of Universal's production, *Sutter's Gold*, which is to be released soon

When Hepburn Had a Fit!

(Continued from page sixteen)

not a yard to be purchased in town. New York was out of it, too. Paris was the only place it could be purchased but that necessitated a delay of several weeks. I took a sample card to Hepburn and tried to persuade her to select a different material. She looked the samples over, but had a definite reason for preferring the original fabric. Without further argument we cabled Paris and Hepburn waited patiently for the shipment.

"When she got ready to do a picture, Hepburn always came flying over to the wardrobe to look at sketches. My office was on the second floor and she usually started shouting her arrival as she hit the bottom step.

"The general public may be under the impression that Hepburn is not clothes conscious, because of her overall publicity. If they ever saw her in the fitting room, they might change their minds. Usually she lies on the floor when she is discussing a costume. She hates the ordeal of fittings, so her clothes are made on a dressmaker's figure that is exactly her measurements.

● "This Doesn't Prevent her from being exacting in every way. The smallest detail does not escape her eye. She feels that she cannot wear long fur and when I have tried to use it, she has had it changed for a fur that was smooth and flat. She doesn't care for jewelry and unless a dress absolutely demands a jeweled trimming, it is left off. Strange as it may seem, Hepburn is quite conscious about her neck and arms. She sees no beauty in them and that is why the majority of her dresses are designed to cover up. This is just a pet complex of hers. Actually, she is very lovely.

"When Hepburn was due for a fitting, we always tried to have everything in readiness. She had less fittings than any other star. Because she was always in a hurry, we tried to accomplish as much as we could, when the opportunity presented itself. Usually Hepburn starts unhooking herself as she comes up the stairs. By the time she reaches the top, she is literally holding herself together.

"Hepburn feels that a good fitter knows her business. The minute she sees that a woman knows her work, she holds perfectly still and never interferes. Usually she likes to kid with the fitters and scare them with an artificial air of authority. Whenever a new fitter happens to wait on her, Hepburn will make some outlandish suggestion. As the woman gazes at her in dismay, Hepburn will insist that a gigantic plume or beaded girdle be added, which of course would ruin the dress. When the distracted fitter trys to timidly argue her out of it, Hepburn throws herself on the floor with laughter.

"During the time I designed clothes for Hepburn, we had only one run-in. One of the dresses I made for her in *Little Women*, turned out to be a bad fit. It was one of those unexplainable errors, and Hepburn was quite displeased. I sent word for her to wear it in and we would do everything in our power to make it right. She sent back word that it wouldn't do a bit of good, as my clothes never fit her anyway.

"The next day I went on her set. She called me over and asked if I had received her message. When I replied that I had, she asked how it had affected me. As long as she asked me and because she is such an honest person herself, I told her the truth. I told her that up to the moment, I had always thought there was only one impossibly-temperamental star. And I mentioned her name.

"When the picture was completed, Hepburn sent me a picture of herself."

Shopper's Guide

Recommended stores carrying a complete line of Lettie Lee dresses throughout the country are as follows:

Atlanta, Ga.—Leon Frohsin
Abilene, Tex.—Ernest Grissom, Inc.
Asheville, N. C.—Jean West Ladies' S.
Austin, Tex.—Marie Antoinette Shop
Amarillo, Tex.—Marison Co.
Baltimore, Md.—Jeanette Beck
Birmingham, Ala.—Burger Phillips Co.
Billings, Mont.—Doyle's
Baton Rouge, La.—Ellzey Shop
Beaumont, Tex.—The Fashion
Boston, Mass.—Jordan Marsh Co.
Cleveland, Ohio—The Halle Bros. Co.
Cincinnati, Ohio—Jenny, Inc.
Chicago, Ill.—Mandel Bros.
Chattanooga, Tenn.—Pickett's, Inc.
Charleston, W. Va.—The Vogue.
Daytona Beach, Fla.—Irwin's
Dallas, Tex.—Titche Goettinger
Denver, Colo.—Denver Dry Goods Co.
Des Moines, Ia.—Wolf's, Inc.
Detroit, Mich.—Tuttle & Clark
Enid, Okla.—Klein's, Inc.
El Paso, Tex.—Popular Dry Goods Co.
Fort Worth, Tex.—The Fair
Fort Wayne, Ind.—Wolf & Dessauer
Grand Rapids, Mich.—Herpolsheimer's
Galveston, Tex.—McBride's Dept. Store
Greenville, Miss.—Nelm's and Blum Co.
Gladewater, Tex.—Rose Shop
Great Falls, Mont.—Stiles Style Shop
Houston, Tex.—The Fashion
Hot Springs, Ark.—Eleanor Harris
Hutchinson, Kan.—Pegues Wright Dry Goods Co.
Huntington, W. Va.—The Style Shop
Jackson, Miss.—R. E. Kennington Co.
Joplin, Mo.—Ramsay
Jackson, Mich.—Bess Winchester Gowns
Jacksonville, Fla.—Sligh's Inc.
Kansas City, Mo.—Herzfeld's
Lansing, Mich.—The Style Shop
Lincoln, Neb.—Hovland Swanson Co.
Longview, Tex.—Maison Marie
Louisville, Ky.—Besten & Langen
Lubbock, Tex.—Craig Gholson Co.
Madison, Wis.—Simpson's
Memphis, Tenn.—Levy's Toggery
Miami, Okla.—Rose Bud Shop
Milwaukee, Wis.—Florence Danforth
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You too may now gain this sunny charm for yourself. Brunette or blonde you have only to lighten your hair with Marchand's Golden Hair Wash. The scientific preparation for beautifying the hair quickly and easily at home.

BLONDES: To have really soft, natural *golden* hair use Marchand's Golden Hair Wash. If your hair is merely darkened, faded or streaked rinse with Marchand's to restore its former lightness and natural lustre.

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Please let me try the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents (use stamps, coin, or money order) for a full-sized bottle.

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A CLEAR, naturally lovely skin—radiant health—sparkling eyes! These are the things that attract and hold men.

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Thousands of women find relief for these troubles in Stuart's Calcium Wafers. These marvelous little wafers gently help the system eliminate waste products. In a very few days you should feel and see a change. Your skin clearer! Your eyes brighter! Your energy renewed! Stuart's Calcium Wafers are 10c and 60c at all drug stores. Try them—results should delight you!

FREE trial package. Send name and address on postcard to F. A. Stuart Co., Dept. A-106, Marshall, Michigan.

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SHAMPOO-RINSE washes hair 2 to 4 shades lighter

BLONDES, has your hair darkened to an unattractive, brownish shade? Don't let it stay that way. Do what millions of other natural light blondes do. Bring back to dull, faded hair the fascinating, alluring lights so natural to the true blonde. Now the new shampoo-rinse, BLONDEX, washes hair 2 to 4 shades lighter—IN JUST ONE SHAMPOO. And safely, too, for Blondex is not a harsh chemical or dye. Try Blondex today. And once again have hair that gleams with radiance and beauty. Get the new shampoo-rinse today, BLONDEX. At any good drug or department store.

The Cradle of the Stars

(Continued from page forty-six)

Al and Ruby went a child half Jewish, half Irish.

The Cradle has always been strictly scientific even to matters of blood count and talents. If a child comes from a musical family, it is placed with a musical family. And who love the out-of-doors and the earth, its foster parents must show similar leanings.

Baby Jolson will receive the utmost of care, yet his famous parents will try to give him a normal child life. Of course they, like many other Hollywood parents, must show exceptional caution in raising the child.

Ruby Keeler's decision to adopt a baby was not a sudden one, but gradually evolved many months ago, after she had seen the happiness that had come to other Hollywood families. It is generally conceded that Ruby definitely decided to adopt a baby after a luncheon at the Brown Derby with Mrs. Joe E. Brown and Gracie Allen, and almost immediately started negotiations with The Cradle.

The story Gracie told of adopting Sandra and of how the baby had changed her whole outlook on life, wiped the last vestige of doubt from Ruby's mind.

And here is the story that "sold" Ruby—in Gracie's own words:

"You know," began Grace, "when we decided to adopt a baby, I thought all I'd have to do was call at the home, tell them who I was, pick out the one I wanted, and take it back with me.

"So, when I visited The Cradle, I told them we were expecting to take a trip to Europe within a month or so, and asked if it would be all right to take the baby with us.

"I was told not to worry about that, as I could probably make a couple of trips around the world before it would be my turn to get a baby.

"So we went to Europe, came back and started to work again—about giving up hope of our turn ever coming. Then, one Sunday morning, in New York, I received a letter notifying me, briefly, that if we came immediately we could have our baby.

"That was at eleven a. m., and I was so excited I determined to catch the Century for Chicago at 2:40 that same afternoon. George was working on the continuity of our next broadcast and couldn't go with me.

"So I called a friend and asked her to go with me. We got into Chicago the next morning and went right out to The Cradle. They brought in the baby and said: 'Here's your child.' I got no chance to pick—I simply had to take what they gave me.

"'I've heard you many times, but I've never seen you before. I didn't know you were so small. I think this baby would tower over you.'

"Then she thought for a moment and said: 'Bring out Gloria.'

"'We call her Gloria because she's so glorious,' she explained to me. 'Her mother was small—just about your size.'

"When they brought the baby in, I just gasped. Her eyes fascinated me. They were so big and shiny. And I loved her little ears and the shape of her head.

"I wanted to take her then—for fear they might change their minds and give me a different one. But I was told to come back the following day, for their

IF YOU HAD A TACK IN YOUR TOE



You'd take it out . . . being careful to avoid infection • A corn is hard, dead tissue with tack-like point. Shoe pressure forces the hard point into nerves, sending pain throughout your system. When soft felt Blue-Jay pad is centered over the corn, shoe pressure is lifted and pain ceases instantly. The mild Blue-Jay medication undermines the corn and in 3 days you lift it out completely.

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The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935. C.M.Co.



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Can even start convenient hours. Nothing to pay now or at any time. Sample dresses (your size) FREE of extra charge. Send no money. Write fully for gorgeous style presentation. Give dress size and age. C.E. Israel, Pres.



HARFORD FROCKS, Dept. Y-14, Cincinnati, O.

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Are you tormented with the itching tortures of eczema, rashes, athlete's foot, eruptions, or other skin afflictions? For quick and happy relief, use cooling, antiseptic, liquid **D. D. D. PRESCRIPTION.** Its gentle oils soothe the irritated skin. Clear, greaseless and stainless—dries fast. Stops the most intense itching instantly. At all drug stores—or write for free sample bottle. D. D. D. Corp., Dept. 112, Batavia, Illinois. Send now.

His One Big Moment

"What a moment it was—my biggest," William Powell, the suave sophisticate said. "It was in the winter of 1912-13. I was flat broke. The leather had long since gone from my shoes. Now, truth to tell, I was mooching my way through those cold New York days with another chap from Kansas City—the late Ralph Barton, the artist.



William Powell

"I tramped the streets, looking for work, but there was no work. We lived in an attic room. Between us we had a razor, a coffee pot and a frying pan. . . . When it rained, the water leaked through the roof and side walls. . . . Now, for 24 hours, we had gone hungry. . . . I had a round piece of metal that might have been a quarter. It was hard to tell. Armed with this I went into a dimly lighted grocery store. I 'bought' a half-dozen candles (for our electric current had long since been discontinued) some dried apricots and lemon wafers. The grocer put the stuff in a bag and I put the coin on the counter and walked out. Quite nonchalantly I walked to the door, whereupon I ran like the devil was behind me, nor did I pause until I reached my attic room. What a feast we had! Say, it would make a swell story to relate how, years later, I returned to the grocery store and paid my honest debt. But I never saw the grocer again. That WAS my big moment."

layette shop had to prepare her clothes and the basket in which I was to carry her.

"I immediately long-distanced to George and told him I had seen our baby.

"'How big is it?' he wanted to know. And when I said she was five weeks old he just gurgled.

"We had planned to adopt a boy and to call him Sandy Burns, but I couldn't resist that darling baby girl—and she became Sandra instead of Sandy.

"When I took her they asked me if I didn't want a nurse to go with us. But I thought that two grown women should be enough to take care of one little baby for a single night. However, just as we pulled out of the Chicago station the baby sneezed, and our courage whiffed right out of us.

"George, George's brother and Mrs. Jack Benny were at the New York station waiting for us. Mrs. Benny had not yet got her baby—a thousand applications being in ahead of hers—and was dying to see ours."

After that day Ruby and Al began their plans for the new comer.

When Ruby received word the baby was ready for her, she hurried to Chicago from Hollywood and Al hurried there from New York. No. 2640 was selected for them—and they loved him.



Posed by professional models

THOUSANDS GAIN 10 TO 25 LBS. QUICK—WITH NEW 3-WAY TREATMENT

AMAZING gains in weight are reported all over the country with this sensational new 3-way discovery. Even if you never could gain an ounce before, remember thousands have put on solid, naturally attractive flesh this new, easy way—*in just a few weeks!*

And not only has this new triple-acting treatment brought normal, good-looking pounds, but also naturally clear skin, freedom from indigestion and constipation, glorious new pep.

New body-building discovery

Scientists recently discovered that thousands of people are thin and rundown for the single reason that they do not get enough digestion-strengthening Vitamin B and blood-enriching iron in their daily food. Now the richest known source of body-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, making it 7 *times more powerful.* Then it is combined with 3 kinds of blood-building iron in pleasant little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to build you up, get these new triple-acting Ironized Yeast tablets from your druggist today. Then, day after day as you take them, watch flat chest develop and skinny limbs round out to natural attractiveness. Constipation and indigestion from the same cause vanish, skin clears to normal beauty, new health comes—you're a new person.

Try it—guaranteed

No matter how skinny and rundown you may be from lack of sufficient Vitamin B and iron, these new 3-way Ironized Yeast tablets should build you up in just a few weeks, as they have thousands of others. If not delighted with the benefits of the very first package, your money instantly refunded.

Only don't be deceived by the many cheaply prepared "Yeast and Iron" tablets sold in imitation of Ironized Yeast. These cheap counterfeits usually contain only the lowest grade of ordinary yeast and iron, and cannot possibly give the same results. Be sure you get the genuine Ironized Yeast. Look for "IY" stamped on each tablet.

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To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 283, Atlanta, Ga.

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Complete Portfolio of Stunning Styles FREE!

Send your name and address at once for this marvelous opportunity. Get this elaborate portfolio of dress styles in actual colors with samples of the beautiful fabrics. Just showing it—earns you up to $23 and more in a week, besides get your own dresses free. Write fully giving dress size.

FASHION FROCKS, Inc.
Dept. CC-225 Cincinnati, Ohio

Fred MacMurray— Yesterday's Forgotten Man

(Continued from page thirty-two)

mountain refused to come to him, MacMurray went after a picture career.

"I was playing in a theatre orchestra when they picked me out for some reason to play in black-outs, you know, little funny single acts which is the way they tell jokes on the stage. But I got to thinking and began to realize that the real opportunities were in pictures and not on the stage and so I just walked into the Paramount New York offices and asked for a screen test and got it."



Fred MacMurray

But just because the test was fine and dandy, Fate was not yet ready to make MacMurray a star. He was shipped to Hollywood to play a certain part but the picture was shelved and never made so Paramount executives forgot all about the tall boy who had been shipped out from New York and Fred became Paramount's forgotten man. He drew his small pay check and hung around the lot but nobody said anything about him working.

● THEN CAME the break. Claudette Colbert was cast in *The Gilded Lily* and Fred was put in as her leading man, another young player, Ray Milland, sharing the honors. His first scene with Claudette called for a loving clinch and Fred shook with nervousness, as he put his arms around her like a wooden man. Claudette smiled,

"Don't be nervous, Fred. Just pretend I'm the girl friend. This must look real on the screen, you know."

So Fred shut his eyes and did his stuff and if you saw that picture, you know how good and how natural he was. It made him a sensation over night and since then he has made one picture after another, with hardly time off for a set of tennis between.

"Once when I heard that Paramount needed common labor I took my lunch and camped outside the gate trying to get the gate man to let me in. He finally got tired and drove me off. But I walk past him now and he calls me *Mr. MacMurray.* That's a bigger thrill than working with a star."

He's all man, this lad MacMurray—but he is every inch the gentleman. He and Henry Fonda put on a battle up at Big Bear lake, on location with *The Trail Of The Lonesome Pine* that will go down in screen history as topping even the famous one in *The Spoilers,* made in the old silent days. Fonda is a tall, husky chap but MacMurray dwarfed him and when Fred landed one that shook Fonda to the heels, he stopped the camera and apologized. He bought little Spanky McFarland of *Our Gang* fame, who has a part in the picture, a bag of marbles and between scenes played the game with Spanky, taking extreme care that Spanky always won.

● MOST STARS treat their "stand-in's" as a king used to treat his jester but Fred and Henry Wise, his "stand-in" became great pals on the location trip. They went

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Paul Kelly rests 9,000 feet above the sea while taking a day off from production of *Song and Dance Man*, his first starring picture with Twentieth Century Studios

to an old fashioned local square dance but the smiles and pleading eyes of the local girls could not get Fred on the floor.

"Yes, Lillian and I are engaged, unofficially," he once admitted to a newspaper man, "and I met her when we were both in *Roberta* on the New York stage. We don't run around much to the night clubs for I got enough of them when I was playing in a band and she doesn't care for them either. I haven't been out with another girl since I met her. Why should I?"

And there you have it. A one-woman man is a novelty in Hollywood and many a beautiful feminine star would like to take Fred under her wing but it's no go. He isn't that kind of a boy.

"Once I tried to take dramatic lessons," Fred told me, "but when the studio officials heard about it, they ganged up on me and made me stop. Said my principal charm and appeal to women is my naturalness. Can you imagine them saying that? You see my screen work has all been light comedy and I'd like to try a dramatic rôle."

Unless Paramount's plans are changed, he will just have time to change his clothes after finishing *The Trail Of The Lonesome Pine* for Walter Wanger to get into an aviator's uniform for *Thirteen Hours By Air*, his next film.

He is still slightly dazed and bewildered by his sudden climb to fame but is rapidly gaining in poise and self-confidence. I saw him blow up in his lines seven times in one scene, while I was on the set and he didn't turn a hair, just grinned that boyish grin which has won him a few million women's hearts and tried again. It is rumored that before she left for Sweden, that Garbo requested Fred MacMurray for her next M-G-M picture and it is known that Claudette Colbert hopes they may some day be screen lovers again and duplicate the success of the pictures that started Fred to stardom, *The Gilded Lily* and *The Bride Comes Home*.

But Fred might just as well bundle the lovely Miss Lamont into a plane and hop off for Yuma. Paramount will never give him back to the Indians for if ever a man was set, that man is the tall dark and good natured Fred MacMurray.

—George Roberts



draw me!

COMPETE FOR AN ART SCHOLARSHIP

Copy this girl and send us your drawing—perhaps you'll win a COMPLETE FEDERAL COURSE FREE! This contest is for amateurs, so if you like to draw do not hesitate to enter.

Prizes for Five Best Drawings—FIVE COMPLETE ART COURSES FREE, including drawing outfits. (Value of each course, $190.00.)

FREE! Each contestant whose drawing shows sufficient merit will receive a grading and advice as to whether he or she has, in our estimation, artistic talent worth developing.

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RULES

This contest open only to amateurs, 16 years old or more. Professional commercial artists and Federal students are not eligible.

1. Make drawing of girl 5 inches high, on paper 6½ inches square. Draw only the girl, not the lettering.

2. Use only pencil or pen.

3. No drawings will be returned.

4. Write your name, address, age and occupation on back of drawing.

5. All drawings must be received in Minneapolis by Feb. 26th, 1936. Prizes will be awarded for drawings best in proportion and neatness by Federal Schools Faculty.

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Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn $25 a week *while learning* "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned $400!

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My Daughter, Virginia Bruce

(Continued from page thirty-three)

● She Was A Very good child, always easy to discipline. She had but one spanking in her life and I didn't want to give her that but I felt that I had to in order to protect her.

One day when she was four years old she asked me about church and if good people went there. I answered absently as mothers will when they are busy with house work, saying, "Yes, all good people go to church." A little while later, I missed her. I looked all over the house for her, all over the yard, all up and down the block. I was frantic and called her father. It was before we owned a car but he took his bicycle and rode all over the neighborhood. After a dreadful, nerve-straining two hours we found her down by the Methodist church.

She hadn't meant to be bad—in fact, she thought she was proving that she was good by going to church. I wanted to take her in my arms and weep over her safety but my better judgment told me that she must be whipped so that she would never, never leave the yard again.

Virginia was good in school, never caused us any embarrassment by either misbehaving or failing in her classes. She also kept up with her music so that by the time she was thirteen she gave a recital all by herself in Stone's Hall, playing an entire program of difficult classical music.

During high school she played for all the entertainments they had at the school, also for the glee clubs.

● It Seems to be the ambition of every child in the grade schools in Fargo to go to Central High where the freshmen wear red caps and where much excitement reigns at all times. Virginia was so excited when she entered high school and could go from room to room for her classes and have different pupils in almost every class that she couldn't, or didn't, study as well as she did in the grades. Her marks weren't just what they used to be and we were a bit worried. Then one day she got a hundred on one of her papers. The teacher was very pleased because she liked Virginia and longed for her to do better work.

"Well, Virginia," she asked with a kindly smile, "how did you happen to get such a good mark?"

Very calmly and very truthfully, Virginia replied, "I copied Hamilton Simon's paper."

The poor teacher was shocked and yet he liked Virginia for being so truthful. He explained to her that the mark was undeserved and that instead of the hundred he would have to give her nothing at all. That was all right with Virginia.

"Oh, I know that," she said. "I didn't expect to get credit for it. I just wanted to see what a hundred on my paper would look like."

● After Virginia was through high school we decided to come to California. She wanted to go to the University and we knew they had good schools here. On the way out on the train when people learned we were headed for Hollywood they would smile and say to me, "Oh, are you going to put your daughter in pictures?"

"No," I'd say firmly, "she's not going

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Laughing at the weather man—and who wouldn't with this lovely vision of winter! It's Eleanor Whitney, sensational little tap dancer at Paramount

into pictures. She's going to the university."

"Well, she's pretty enough to go into pictures," they would remark.

Virginia was pretty. She had big dreamy eyes, nice fine features and the hair that had once been so straight was now nice and wavy. Maybe she was pretty enough for pictures but she didn't want to be an actress and I most certainly didn't want her to. I had all sorts of distorted notions about picture people.

After we arrived in Hollywood, we had serious financial reverses and it began to look as if we wouldn't have much money to leave to our children. Virginia was having a bit of trouble getting into the University since the credits required here were somewhat different than those required in Dakota. I began to think that since Virginia was so advanced in music and could draw so well that she should enter some art school and prepare a career for herself in the field best suited to her.

● Is Was About that time Director William Beaudine saw her. Immediately he wanted to sign her to a motion picture contract. He sent for me and talked it over with me. No, I would not let my daughter go into pictures. He sent the contract over just the same and for two months it laid around the house unsigned.

After a lot of discussion, we finally did sign the contract and Virginia went to Paramount studios for two years. After that, Mr. Florenz Ziegfeld saw her and invited her to New York for a season to play in one of his shows. We were reluctant to let her go but felt that the experience would help her in her new career.

● After Her Season on Broadway, she returned to Hollywood under contract to Metro-Goldwyn-Mayer where she has been ever since, save for that year before and just after Susan was born.

HOW A QUICK, EASY WAY TO LEARN MUSIC

changed my name from "Miss" to "Mrs."

LESS than a year ago I was friendless, lonely, unhappy. Then came the amazing event that changed my whole life.

It was at Jane Smith's party. I found myself sitting alone as usual. I had nothing to offer—no musical ability at all. Mary Nelson came over to talk to me. She was a wonderful pianist and the life of every party. "I wish I could play like you, Mary," I said. Imagine my surprise when Mary told me she had never had a teacher in her life.

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the evening was over I was invited to three parties, and it wasn't long before I met Tom, who shortly afterwards asked me to be his wife.

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The Girl From the Other Side of Town

(Continued from page twenty-eight)

brownstone front and its fire-escapes, dozens of them exactly alike.

With her brood of six—Ruby, Marjorie, Helen, Gertrude, Anna May and Jim—none of them quite two years apart—Mrs. Keeler had her hands full. There never seemed quite enough room for all of them and Mr. Keeler was hard-pressed to eke out even a meager living for the six hungry young mouths.

But what they lacked in luxuries, they made up for in love and loyalty. There never was such a devoted family as the Keelers. There was no jealousy or pettiness among the lot of them; what brought good fortune to one was appreciated by them all. True, they had their little quarrels, but it was always in the bosom of the family. Heaven help the outsider who tried to take sides!

And so one day Ruby was selected from the school "Drill," where the children learned exercises and simple little dance steps, by a talent scout who was looking for new, fresh faces for the chorus of *The Rise of Rosy O'Reilly*. There never was such a day of excitement in the Keeler household. Ruby had a job!

"As long as I can remember," Ruby told me, "I wanted to make money. It seems to me I can never recall my mother ever having enough. I didn't really want it for myself. To this day, I haven't the remotest idea of the value of money. I always gave whatever I made to mother, beyond my expenses."

● THEY'D HAD To fib a little about her age to the manager of the show, but somehow he was easy to convince. He took one look at Ruby and decided he could very easily forget she was only thirteen. He wanted her in that show.

After the rehearsal period, the show was to go on for the opening in Boston. The Keelers scraped together enough money to move and finally located on the South Side of Boston, where Ruby could ride her bicycle to work.

"I didn't miss a thing, starting to work so early," she said decidedly, in answer to my question. "It never seemed to make any difference that I was working in a chorus. I didn't have to work until evening, you know. I'd sleep all morning and play tag or baseball with the kids, just like I'd always done, in the afternoon."

Ruby smiled roguishly.

"When the show moved on to New York, I used to commute every week before the family moved back to town. I used to ride for half fare!"

Back in New York, the Keelers found themselves in a bit of difficulty. Ruby must go to school, the authorities declared. So Ruby was enrolled at the Continuation School, which she attended one day a week—from eight to twelve.

"I took up home-making," she said, a little shyly—then added quickly—"because it looked easy. I didn't like to cook much, though, after I found out you had to eat everything that was prepared. I'd seen some of those dishes in the making and they didn't look very appetizing. I decided to wash dishes instead."

● I GLANCED AT her well-manicured fingernails. They didn't look as though they ever could have washed dishes.

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Gladys Swarthout does this Juliet scene in her new film, *Give Us This Night*

"The funny part of it is that dancing in the chorus never did seem like work to me," Ruby continued. "Why, one time I was working in three night clubs and in the chorus of *Bye Bye Bonny* all at the same time. And it wasn't really hard. I'd finish my number at the theater and get over to the Silver Slipper Cafe in time for the 12:30 show. Then I'd go to the Bennie Davis Club and from there to a club on 59th Street. I forgot the name of it. I'd have plenty of time to get back to the Silver Slipper for the next show, and so on. I generally got through about 4:00 in the morning. Then I'd sleep all the next day.

"You see, those extra checks meant a lot to my mother. And that was the only thing I was interested in—getting money for her.

"I'll never forget my first $500," she chuckled. "It was when I was working at the El Fey Club. Mother was waiting for me in my dressing room. She was never a stage mother, in any sense of the word, but she didn't like me running around at night alone. So she always used to go to the show with me.

"Anyway, this particular night I was supposed to go on after Joe Frisco, the famous dancer. I was terribly upset. I cried and cried, because I had to follow him, knowing I'd be awful after the crowd had seen him dance.

● "WELL, ALL the waiters and everyone in the cafe were sorry for me and kept telling me not to worry. Finally, just to console me, they decided to have a contest between Joe and me, the winner to receive $500. I knew I didn't stand a chance, but I'd never seen that much money all at once in my whole life, so I went ahead. Of course, it was just because they were all sorry for me, but I won the contest and they handed me the money. I was so excited I could hardly talk, as I went upstairs and gave the money to mother. When we got home at six o'clock that morning, we woke up the family to tell them about it."

"What did you do with the money?" I asked, curiously.

"Well, mother bought me a fur coat with some of it—a cheap one, you know, and the rest went on the house. There were always plenty of places for money!"

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Jean Harlow's Dangerous Gamble

(Continued from page twenty-seven)

wanted to symbolize it by changing the shade of my hair—and become just a 'normal' blonde. The studio still fought me on it, but I fought back, and I won out. I think the fans will like it. I hope so," she added thoughtfully.

"And I began fighting, too, for a different kind of rôle. For different kind of clothes to wear in pictures. For different, more sedate publicity. I begged and begged for a part in which I wouldn't have to speak bad English, and slink up to 'my man.' And at last I have it! In *Wife Versus Secretary*, the picture I'm doing now with Myrna Loy and Clark Gable, I play the part of an efficient secretary, whose work comes before everything else, and I don't have even one love scene with Clark Gable, and I wear mostly tailored suits and plain little dresses, and I wear only one evening dress in the entire picture!" Jean's enthusiasm was so real, and so triumphant, that I easily understood why she won the battle about her hair, and this new part, even against the studio. Her new determination is the kind of determination that must win out!

● EVEN WHERE ROMANCE is concerned. For a long time, as you know, Jean and Bill Powell have been in love. They drifted along, gayly, happily, finding perfect companionship, each in the other. Everyone thought it would lead to marriage. So, perhaps, did Jean and Bill. Until along came the time when Jean found herself facing facts squarely—(and that means, maturing)! Until along came the day when Jean decided to slough off a few of the ambitions and distant desires which were diverting her thoughts and her 'drive'—and narrow down to one or two instead. And most important, was the necessity of rebuilding her career along new lines. It wasn't a necessity where her fans or her box office was concerned. But where the new Jean herself was concerned, it was vital. Tackling a new career and a marriage at the same time, she wisely concluded would be difficult, if not impossible. Career won out. And so now, while Jean and Bill still hold each other in high regard, while they still see each other in the same old gay, glorious way, the marriage angle seems to be out.

● BUT EVEN THEN, "dates" occupy only a small part of her time these days—and even less of her mind. There's the new kind of reading for example. Jean has always read a lot, but she admits that while she used to read for entertainment, and to "kill time," she now reads with an entirely different attitude to learn and study and be well-informed. "A year ago," she said, "I wouldn't have thought of re-reading a book, because I used to read only for the story. But now I find it interesting to read and re-read, trying to analyze an author's style, and I always find something in a second reading that I missed in the first."

I guessed that this new interest in reading also had something to do with Jean's writing, and when I asked her, she said, "Yes, I've taken my book, *Today Is Tonight*, off the shelf again, and

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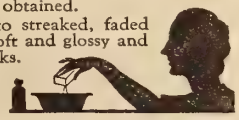
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I'm rewriting parts of it, and doing a lot of editing. The truth of the matter is that I've never even submitted it to a publisher, because up until now, I've been afraid to. I had no confidence in it. But when I get through working this time, I will! Because I feel so much more steady and calm in my own mind, that I'm sure my book will reflect it. More than anything, I guess, I've developed *perspective*. I can stand off and look at things as they are, not as they seem to be.

"I can even do that with myself these days. One of the things I discovered needed correcting in me was my frankness. Frankness is something that I never purposely developed. It's always been part of me—something I couldn't help. I never weighed one answer against another—but always, answered as I felt, even when I was talking to an interviewer. Well, I still believe that honesty is the best policy—but I've learned that sometimes my frankness has been misinterpreted as boldness, and so now I've learned to curb it a bit, and to speak with more deliberation."

ANOTHER CHANGE that has come over Jean is one that she didn't tell me about, but one that others have mentioned. And that is the change in her attitude of generosity. Jean has always been the kind of girl who would give you the shirt off her back—and usually did, figuratively, if not literally. If you were a friend of Jean's, or even just an acquaintance, and happened to admire a pair of hose she was wearing, Jean would probably say, "I just bought several dozen of these . . . come up to the house and I'll give you a dozen."

Well, Jean is still generous, even more so, but she is directing her generosity in different directions. She suddenly realized that all her giving was usually to satisfy a whim—hers, or another person's—and that she wasn't always giving where giving would do the most good. A dozen pair of hose, or an evening dress, or a bracelet, after all, were luxury gifts. Now Jean tries to give only to the needy, and to give them the things that will make their lives more comfortable, and their tummies fuller.

The interesting thing is that all these changes have become reflected in Jean's face. Her face is softer, prettier, happier than I have ever seen it. Jean's eyes have always looked everyone straight in the eyes—but now they seem to be even more calm and steady than ever. Her smile is still quick to flash, but it has a warm quality it never had before. So is her body more beautiful and more poised than ever. And her hair—

But I almost forgot! One of the things that Jean has demanded as a part of her change in publicity is that it be straight to the point—minus frills and furbelows and a lot of palaver about "the sun streaming through the window, turning the bright glint of her hair to silver flame."

"It's because I don't want people to think of how I look anymore," she said with spirit. "There's been too much of that. They looked at me as I was on the screen, all gleaming satin, and brass and brazen, and so thought I was like that in person. Well, I'm not. So if you think I've said anything that's interesting, or helpful, or important, write it down—but forget about the descriptive adjectives."

So, I guess . . . I'll just let it go at that!



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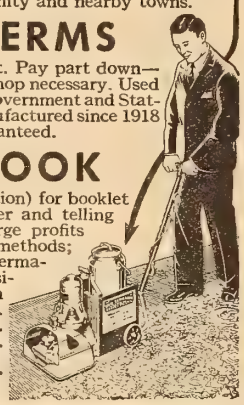
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(Continued from page thirty-six)

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There's a comparatively new cream mascara in a black and silvery tube that is conservative enough to suit eagle-eyed Aunt Victoria yet glamorous enough to bring the stag line to its knees. . . . You squeeze a bit on a small brush and sweep this over your lashes very, very lightly. A second going-over with a clean brush or an eyelash comb is always advisable, too. Fifty cents buys a generous tube of this mascara, which comes in brown for blondes and red-heads, black for brunettes. Most important of all, it is harmless, tear proof and smartproof.

That camel's hair brush Miss DeMille is using to tint her lips is one of the unusual items in a thrilli..g new line of make-up inspired by Hollywood and created by a Fifth Avenue beauty wizard. Every preparation in the line is based on professional cinema make-up.

● For Instance, An amazing foundation cream, in tubes, has the very special faculty of defying water, perspiration, heat and light—so when it's smoothed on your skin you can be sure that nothing will mar its satiny finish. It has another noteworthy quality besides its imperviousness to moisture and heat (which, by the way, makes it an ideal summer-vacation make-up!)—it actually conceals freckles and moth patches! There's no great trick to applying it, I can assure you, for I've used it myself on several occasions when dancing was the order of the evening. This creamy foundation comes in about ten natural looking shades and it costs only $1 a tube. I'll be glad to send you the trade name or give you any beauty information you wish.

Another make-up item in this new line that I found fascinating is an indelible red *pencil* for outlining the lips. The professional way to apply lip rouge *accurately* and *permanently* is to trace the edge of the lips with this pencil and then to "fill in" the rest of the lip surface with a silky camel's hair brush dipped in paste rouge.

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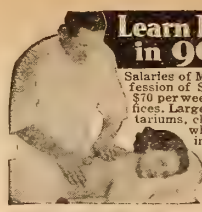


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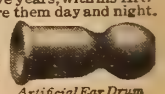
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They All Want to Steal My Husband

(Continued from page twenty-nine)

telephone rang and Bing answered." Another smile touched Dixie's features as she recalled this event. "It was New York and the party on the other end, a girl who said she was just eighteen, implored Bing to write to her, and to croon to her over the phone. She said a friend in Hollywood had sent his number to her and she was spending her savings of three months just to call him.

"In New York especially people call up and ask that Bing croon over the telephone. Here at home, very few strangers can get our number, but in the east it's easy enough, after they learn where Bing is stopping.

● "MANY AND MANY a time, girls and women of all ages call up just to talk, for no purpose other than to hear Bing's voice. While we're traveling, we always leave word with the switchboard operator at the hotel that we're not to be called . . . but they put people through, anyway. Sometimes pleas are made for loans or gifts of money, often salesmen are on the wire, but for the most part the calls are from Bing's women fans.



Bing Crosby

"I remember one time when some girls claiming to be members of a certain sorority at one of the eastern colleges called me, while we were staying in New York, and insisted that I allow Bing to visit their house and sing for them. For some reason, they had gathered that I wouldn't allow Bing out of my sight, and one of them criticised me severely for such 'high-handed tactics,' as she termed it, in dealing with my husband."

What would YOU do under similar circumstances?

"Frequently, girls come to our door and ask to see Bing. It isn't at all unusual for a dozen cars a day to drive up in front of the house, bearing license plates of any one of the forty-eight states, and for two or three or even four girls and women to ring the bell and either ask politely or demand that Bing show himself. Once, when I answered the bell myself, a middle-aged lady told me I was deliberately ruining Bing because I was married to him!'

● DIXIE SHOOK her head almost sadly, as she dwelled upon this injustice. How many of you and you and you could have restrained yourselves from retorting in kind, instead of replying to the accusation with a gentle smile?

"One night last summer, while we were strolling up Broadway, a group of perhaps ten or twelve girls suddenly surrounded Bing. Not only did they want his autograph but some hugged and tried to kiss him. It was like bedlam let loose. In a second I was shoved to the outside of the circle and nearly landed in the gutter. When Bing finally rejoined me he looked like he had just been through a tornado."

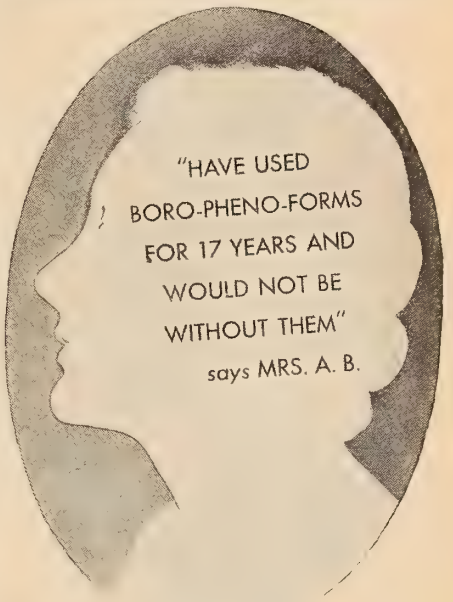
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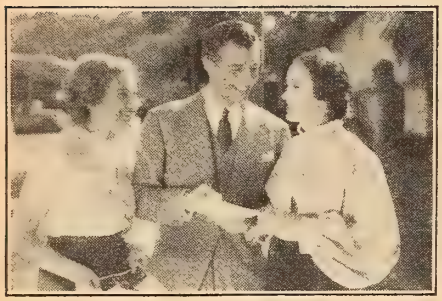
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Star Gazing IN HOLLYWOOD

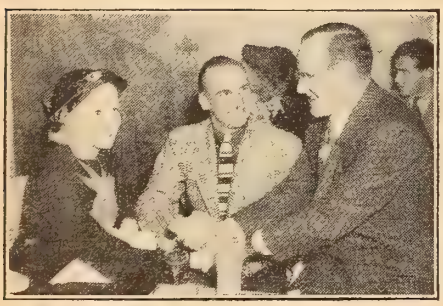
by JACK SMALLEY, Managing Editor



Even actresses want Bob Taylor's autograph . . . Nan Grey and Priscilla Lawson



Watching their horses come in at Santa Anita . . . Cedric Gibbons and wife Del Rio



Capt. W. H. Fawcett . . . he sped best wishes to romancers Coogan and Grable



Preston Foster and Carole Lombard . . . making *Love Before Breakfast* at Universal

NUTTY NEWS REELS No. 1—Here we are ready for another dizzy tour of Hollywood, this time with your lecture illustrated with action shots by that demon cameraman, Charlie Rhodes.

Let's start the day off with a glimpse of Robert Taylor, being congratulated by Nan Grey and Priscilla Lawson for his grand performance in *Magnificent Obsession.* These two Universal girls wanted Bob's autograph, and can you blame them? Bob is this year's newest star, and extremely popular in Hollywood.

• •

From Universal we'll run out to Santa Anita race track where Mr. and Mrs. Cedric Gibbons (Dolores Del Rio) are trying to figure out which horse will win the Santa Anita Handicap. If you want to rub elbows with the stars, drop into the club house during the racing season. Bing Crosby is on hand whenever he isn't in a picture, watching his string of horses run. Joe E. Brown is there yelling for his Barnsley, speedy thoroughbred that romped in to place in the $10,000 California Breeder's Champion Stakes. (Yep, we were on him!) Connie Bennett and Clark Gable aren't so proud of their nags, but they are on hand to cheer the broomtails.

Bing is Hollywood's most ardent race fan. He has a fine stable of runners including Khayyam, a long-legged beauty.

• •

Back in town for a cocktail party, and here's a glimpse of Betty Grable, Jackie Coogan, and HOLLYWOOD Magazine's publisher, W. H. Fawcett. Bill is congratulating Betty and Jackie on their engagement. Jackie, you know, came into a million dollars on his twenty-first birthday, and then started out with Betty on a vaudeville tour. Did you see Betty in *Collegiate,* with Joe Penner and Jack Oakie? Keep your eye on her—she's one of our best bets for stardom.

And now to drop in at The Trocadero where we find Virginia Bruce out dining with a new escort, this time it's the screen writer, Ralph Jester.

Virginia has had a busy season, with scarcely a breathing spell between pictures. *Metropolitan* was no sooner finished than she went into *The Great Ziegfeld,* and then into *The Garden Murder Case* with Eddie Lowe. Both beautiful and clever, Virginia deserves her popularity.

But these few shots indicate only some of the highspots of Hollywood's gay whirl. There's something doing every minute! Let's take a look into a few of the studios and see what is going on.

Universal is a humming hive of activity, with Irene Dunne in *Show Boat,* Edward Arnold making *Sutter's Gold,* and Carole Lombard in *Love Before Breakfast.* The *Sutter's Gold* company is in the midst of a big spectacle, showing Sutter's Fort being attacked by the Spanish army, and with General Fremont riding to the rescue in the nick of time.

Darryl Zanuck's studio, 20th Century-Fox, is putting the finishing touches to *Prisoner of Shark Island* and *Message to Garcia,* two MUST pictures for your list. Warner Baxter and Gloria Stuart are the stars of *Shark Island,* a tale of Civil War days and the notorious prison off the coast of Florida. John Boles and Wally Beery are stars of *Message,* and have been spending weeks wading through swamps and shooting off alligators. A 'gator named Elmer took such a liking to Wally that he tried to make off with Wally's leg every time he had a chance. Vic McLaglen, who copped honors with *The Informer,* is in the midst of *Under Two Flags* along with Ronald Colman. A huge walled city of Northern Africa covering several acres was built for this epic, and Colonel McLaglen strides through in his colorful Colonial uniform, with the set teaming with Africans, Arabians, soldiers, adventurers, camel drivers and traders.

And of course you can't miss the *Wife vs Secretary* set at Metro, where Clark Gable is trying to choose between Myrna Loy and Jean Harlow. What a choice to make!

Warner Brothers aren't resting on the laurels won with *Captain Blood* and *Midsummer Night's Dream*—Al Jolson is in the middle of a great picture called *The Singin' Kid,* and Ruby Keeler is making *Colleen.*

Mae West's flicker, *Klondike Lou,* proved that our lady of lovely curves is still Paramount's favored belle, and this studio continues to grab off the leading stars on popularity lists. Claudette Colbert, Bing Crosby and Marlene Dietrich are preparing or making new pictures, and Gary Cooper is on loan to Columbia for a comedy.

And what of Shirley Temple, No. 1 star of the world? Shirley earned a rest after finishing *Captain January,* and her mother packed our favorite daughter off to Palm Springs. Everyone who has had a look at *Captain Jauary* says this will be her best picture.

As you may guess, your Stargazer is kept busy with all this studio activity, not to mention the social distractions of the village. Night clubs are bursting with business. The new Seville on Sunset, the Cine Grill at the Roosevelt, the Troc and other spots fairly shimmer with stars.

Come on out and join the fun! Have you read about the Movieland Tours organized by HOLLYWOOD Magazine? You'll be surprised how easy it is to plan a vacation in Filmland. So-so long, and we'll see you in Hollywood!

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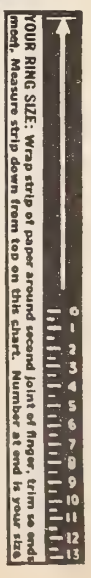
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HOLLYWOOD



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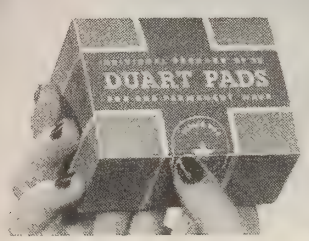


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The News Reel of the Stars

Hollywood

Edited in Hollywood

APRIL, 1936 Vol. 25 No. 4

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

I Guard Shirley Temple 24,
Anonymous
Clark Gable Talks About Triangles 28
by William Ulman
When Madcap Oberon Was a Stowaway 34
by Harry Lang
The Stars Turn Comets 36
by George Rogers

STARS' OWN STORIES

My Sister, Joan Blondell 23
by Gloria Blondell
My Daughter, Sally 35
By Mrs. Eilers

HOLLYWOOD SPOTLIGHTS

Texas Binnie Barnes Lassoes Hollywood 32
by Harry Brundidge
Janet Gaynor's Lucky Accident 33
by Jack Smalley

NEWS OF THE STARS

Hollywood Newsreel 6
Previewing the New Productions 10
Win Bing Crosby's Personal Radio! 12
Pickford-Lasky Trademark Contest 18
Hollywood's Second Generation 20
An Indian Princess Writes About Garbo 22
Hollywood's Biggest Social Splash 30
A Day on the Ziegfeld Set 37
The Projection Room 40
Snoopin' Around Hollywood 42
Topper's Reviews 44
Star Gazing 74

HOLLYWOOD'S CHARM SCHOOL

For Lovelier Hands 38
Add the Maryland Touch to Your Cooking 46
In Hollywood with Peggy Wood 48
Anne Shirley's April Modes 50

Natural Color Photo by Edwin Bower Hesser
Charles Rhodes, Staff Photographer

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Today in Hollywood



Here's a glimpse of one of Hollywood's biggest informal gathering of stars, at the home of Helen Ferguson! Bottom row, from the left: Dolores Del Rio, Fay Wray, Jeanette MacDonald, Paula Stone, Ella Wickersham, Anita Louise, Fred Stone, Glenda Farrell. Top: James Blakely, Johnny Mack Brown, Don Woods, Helen Ferguson, Basil Rathbone and Dorothy Stone

FATE MARKED THE spot with a big X for Margo Early. Playing on the clean sand of Santa Monica beach one day, Margo was spied by Jack Gargan, a talent scout for RKO. She appeared in a few pictures at that studio and more recently signed a contract with M-G-M.

It is not so amazing that Margo Early, on the brink of a major picture career, was killed in an auto accident while returning from a party at Marion Davies' beach home. But fate hadn't forgotten the spot by the beach where Margo fell into the opening arms of fame. Her badly battered body was found by a policeman in the wrecked car—a few yards from the sandy beach where she first met the talent scout.

● ●

OVERLENGTH PICTURES, once the phobia of filmland, have ceased to have a sinister meaning. In fact, the present trend of pictures sets the rule that the longer the film, the better. Metro started the parade when it found that *Mutiny on the Bounty* shouldn't and couldn't be cut to less than 10,000 feet. *Mutiny* went out overlength and bowled the patrons over; few realized it was a two-hour film. *Midsummer Night's Dream* was so long they began showing it in two parts with an intermission. *Magnificent Obsession* remained in the laboratories an extra week but they couldn't get it down to the usual 90-minute program length. It's common knowledge that *Obsession* is a terrific hit.

● ●

THEN WARNERS TURNED loose *Captain Blood* without observing the time-honored six-reel rule. *Prisoner of Shark Island*, 3,000 feet overlength, will be offered as is. They cut Marlene Dietrich's *Desire* from 9,700 feet to less than 8,000 and pretty nearly ruined it. With the extra footage restored, *Desire* is ready to proceed on the hit trail. Now Metro is finishing up *The Great Ziegfeld*, and can't find a slow spot in the 15,000 foot picture. Studio executives may release it close to that length.

These are the overlength pictures of the season. All too good to be cut. It's pleasant news to the harried producers to hear that you and I are coming out of the theaters raving about the grand shows rather than bemoaning their two-hour span. It looks now like Hollywood will accept the idea that a picture has no standard length, must run to a logical climax.

TED MAGEE, Editor

OVERNIGHT

I LOST THAT DIZZY AND BILIOUS FEELING

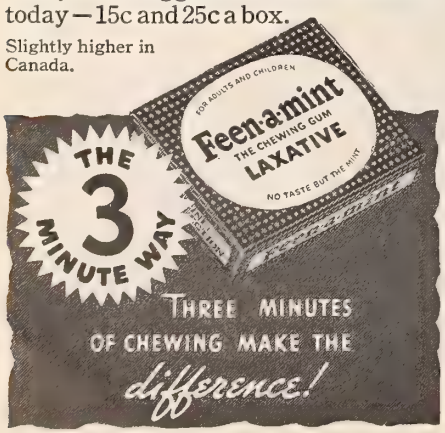


TODAY I FEEL LIKE A MILLION!

AND HERE'S HOW I DID IT!

When I went to bed last night, I felt dizzy and bilious. So I tried the FEEN-A-MINT 3-minute way that I've been reading about. I just chewed delicious FEEN-A-MINT for 3 minutes, and today I feel like a million dollars. What a difference from the harsh, griping action of old-fashioned "all-at-once" cathartics! It's good for the children too. They love its fresh, minty chewing-gum taste. And don't forget—FEEN-A-MINT is not habit-forming. Ask your druggist for FEEN-A-MINT today—15c and 25c a box.

Slightly higher in Canada.



Hollywood's News Reel

Unreeled by The Insiders

Determined That Her young brother, Jimmy, shall grow up to be an actor, Frances Langford landed him an extra's berth in her newest talkie . . . George Raft, who prefers prize-fighting to horse-racing, has bought the managerial contract on Joe E. Grey, middleweight brother of his bodyguard, Mack (Killer) Grey . . . Hal (producer) Roach is one of the film colony's most enthusiastic polo players, so when he invited Bebe Daniels to his birthday party, she arrived towing a broken-down old nag decorated with a wreath of carrots, cabbages and turnips . . . now Hal is wondering what he'll do with the hay-burner, 'cause he hasn't the heart to send it to the glue-factory, where it belongs . . . two months as an interior decorator have won so much success for Jean Harlow's mama, Jean is now setting her up in a very fancy Beverly shoppe . . . Jack La Rue is wearing a star-sapphire ring, a gift from Peggy Hopkins Joyce . . . George Brent has a new Doberman pup, and he's christened it "Selassie" . . . Irene Dunne, convinced that tap dancing is beneficial to the feminine figure, is taking lessons from LeRoy Prinz . . . Edward G. Robinson can do a handspring with two full-sized hen's eggs in his mouth . . . and without even cracking a shell.

• •

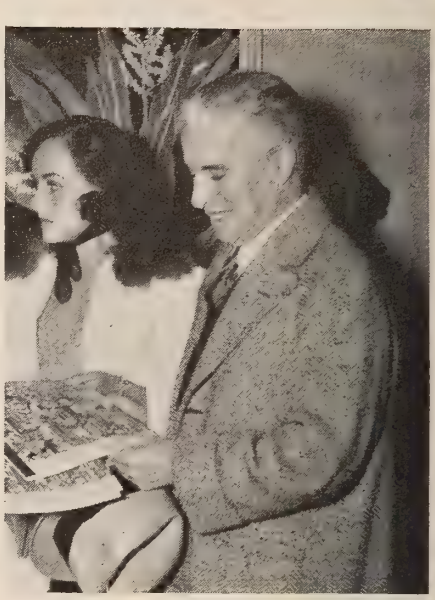
Flynn Takes Orders

All Through The production work on *Captain Blood,* dashing young Errol Flynn nursed a pain in his side, finally decided he would consult the medicos.

The conference brought orders for an immediate appendectomy. Actor Flynn departed to Cedars of Lebanon hospital, tried restlessly to become reconciled to a three weeks stay in a sunny room.



Gay times at Pickfair! Here's Grace Moore and her husband, Valentin Parera, with Mary Pickford during a recent party



Charlie Chaplin and Paulette Goddard at the Ballet Russe . . . he'll star her in a film

The appendectomy proved more routine to expert surgeons, nevertheless Flynn was ordered to while away the hours convalescing no matter how well he felt.

It would have proved dull proceedings to Flynn had not *Captain Blood* opened in many large cities on Christmas day. Forthwith came dozens of letters acclaiming a new star. Actor Flynn was surprised. Within a week he was getting several hundred letters every day. Flynn was pleased, astounded. The fan mail had such good effect that he was released five days early. Pirate Flynn of *Captain Blood* is now conferring with studio brass hats regarding his next picture.

• •

When Salt Is Needed

Despite All The rumors you've heard about Janet Gaynor and Robert Taylor becoming engaged in a real-life romance while emoting together in *Small Town Girl,* Bob still is head-man in Irene Hervey's thoughts, and plans for their marriage in the very near future are proceeding without interruption.

• •

New Filmland Peril

No Longer A distant threat, natural color films are bringing consternation among filmland's countless stars.

Most drastically affected are the sylph-like, thin ladies who have served as the model figures of America. The Carole Lombards, Irene Dunnes, and Joan Crawfords will foresake their golf clubs and tennis and start eating heavy meals. Reason: multi-colored films register humans at their exact weight rather than ten

[*Continued on page* 8]

Mae West answers the call of the wild (Victor McLaglen) in Paramount's "Klondike Annie," a roaring romance of the Northern waists



Annie Doesn't Live Here Anymore...Tears spout from hardened orbs of Barbary Coast boys as Annie gives 'Frisco the Golden Gate and sails for the wide open spaces of the frostbitten North.

You Sleigh Me, Big Boy... Nome was never like this 'till Annie hit town... these sourdoughs were just a bunch of cheap skates before Annie broke the ice... but now... there's a hot time in the Yukon tonight!







The Big, Bold Miner Stakes His Claim to Annie's Heart of Gold... But Annie can't see him for (gold) dust... he's just one more fur-bearing animal to her..., the glamour Gal of 'Frisco is not going to give her heart to any lad in a squirrel bonnet. "Get back to the mines," says Annie.

You're No Erl Painting, But You're a Ferocious Monster... Ah, the secret is out... Annie has given her heart of gold to Skipper Bull Brackett, the toughest lad that ever knocked the teeth out of a gale with a belaying pin. Which proves true love always wins and there's no place like Nome.

(Advertisement)

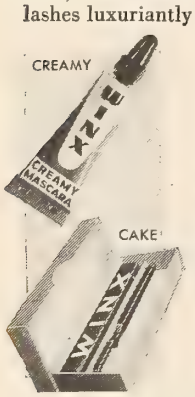


EYES . . . that fascinate!

YESTERDAY a wallflower. Today the most popular girl in her set—with invitations, dances, and parties galore. It's the same story over and over again, whenever a girl first discovers the secret of fascinating eyes.

Every day more girls are realizing how unnecessary it is to have dull, lifeless eyes. A touch of WINX Mascara to the lashes gives eyes the sparkle, the radiance, men love!

WINX Mascara makes the lashes appear longer, softer, and more lustrous. It brings out the natural beauty and charm of your eyes. Try WINX today and see for yourself how quickly it enlivens your whole appearance, how its emollient oils keep your lashes luxuriantly soft at all times.



WINX Mascara is offered in black, brown and blue—and in three convenient forms—Creamy, Cake and Liquid. All are harmless, easy to apply, smudge-proof, water-proof, and non-smarting.

You can obtain WINX Eye Beautifiers in economical large sizes at drug and department stores—or in *Introductory Sizes* at all 10¢ stores.

WINX
Eye Beautifiers

If you find it more convenient, you may order a trial package of WINX direct. Send 10¢ to Ross Company, 243 West 17th Street, New York City. Check whether you wish

☐ CAKE *or* ☐ CREAMY FG4-36
☐ BLACK *or* ☐ BROWN *or* ☐ BLUE

Name.....

Street.....

City.....*State*.....

Hollywood's News Reel

(Continued from page six)



There's always a party going on in filmland! Here you see, from the left, James Gleason, Frank McHugh, Paula Stone, Ann Doran, Pat O'Brien, Anne Shirley, and James Cagney

pounds heavier, a trick of the black and white film. Many an actress with bad facial blemishes will have to see skin surgeons.

He-men of the silver sheet will be affected, too. Heavy-bearded Clark Gable and his clan will be forced to shave thrice daily, else look like Jungle Jim.

• •

Chaplin's New Find

WITH HIS OWN stellar vehicle, in *Modern Times*, now out for release, Charlie Chaplin is devoting all of his thoughts to Paulette Goddard's first starring picture, on which his name will appear as author, director and producer. He hopes to have the cameras grinding soon.

Meanwhile, Charlie has set out to build a stable of thespians of his own. The first to be signed is 18-year-old Bernice Siegal.

Charlie and Paulette, dining in a Beverly café the other evening, sighted Bernice at the adjoining table. On the following day, the Chaplin studio summoned her for a test.

• •

Joan Turns Nursemaid

RADICALLY ALTERING her former beliefs, flirtish Joan Blondell no longer considers acting the hardest task in the world.

Finishing her stint in *Colleen*, the blonde star took her infant son to Palm Springs intent upon giving him her very personal care for two weeks.

Ninety-six hours later she had discovered the following indisputable facts: (1) she had lost four pounds weight; (2) she was carrying two skinned knees, sustained

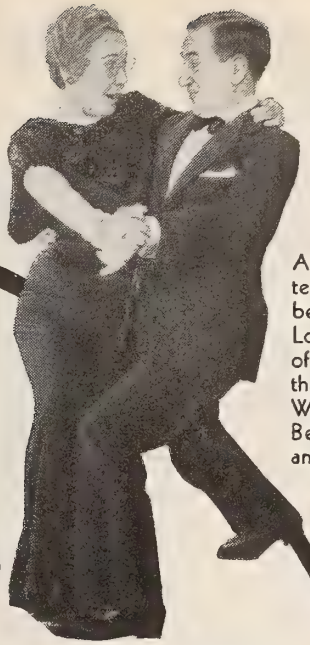
[*Continued on page* 13]



Arthur Hornblow, Jr., and Myrna Loy take in the races at Santa Anita . . . wedding bells aren't far away, friends intimate



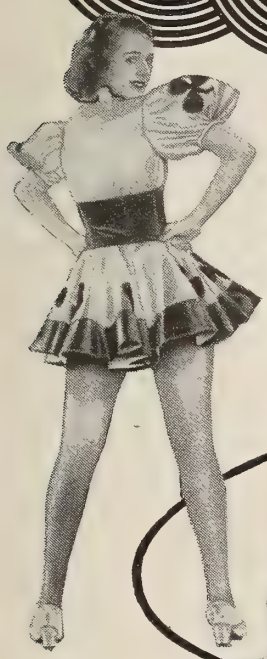
Look!—Ruby's got a new dancing partner! With Paul Draper, sensational Broadway importation, she does her dandiest dancing to date to the tune of Warren & Dubin's new hits, in this swell story which Alfred E. Green directed.



And what a comedy team this turns out to be! Yet Hugh and Louise are just part of a convulsing cast that includes Marie Wilson, Luis Alberni, Berton Churchill, and Olin Howard.

A DOZEN GREAT STARS Go 'Round and 'Round in COLLEEN

THE PICTURE OF THE MONTH



Warner Bros.' Stunning New Musical Displays the Terpsichorean Talents of Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie, Paul Draper and—of All People!—Louise Fazenda and Hugh Herbert, While the Rhythm of Four Swell New Song Hits Comes Out Here . . .





And just for good measure, 200 assorted Hollywood lovelies go to town in an up-to-the-second fashion show and other lavish dance numbers staged by Bobby Connolly!

Between love scenes with Ruby, Dick vocalizes "You Gotta Know How To Dance", "Summer Night" and "I Don't Have To Dream Again"



Everything's Oakie-Doakie when Jack and Joan "swing it" to the strains of "Boulevardier From The Bronx".

(Advertisement)

BRIGHT

EYE DEAS

by Jane Heath



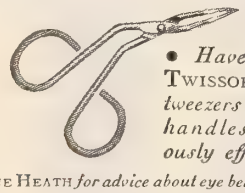
NINE women out of ten turn their backs to the light because they think it unflattering; but make this test; you'll never do it again!

First, make up your face. Then take your KURLASH and curl the lashes of *one eye*. Touch them with LASHTINT and put a little SHADETTE on the upper lid. Now take your hand mirror and seek the full light of your brightest window. You'll find that one side of your face seems infinitely better looking . . . softer, lovelier in coloring, with starry eye and sweeping lashes.

You'll know then why the loveliest women use KURLASH daily. ($1 at good stores.)



At the same window you'll have a chance to see how naturally LASHTINT darkens and beautifies your eyelashes . . . without looking "made-up" either! It comes in 4 shades, in a special sponge-fitted case to insure even applications. $1, also. And the same holds true of SHADETTE. Even in the daytime it isn't obvious—just glamourous. In 10 subtle new shades at just 75c each.



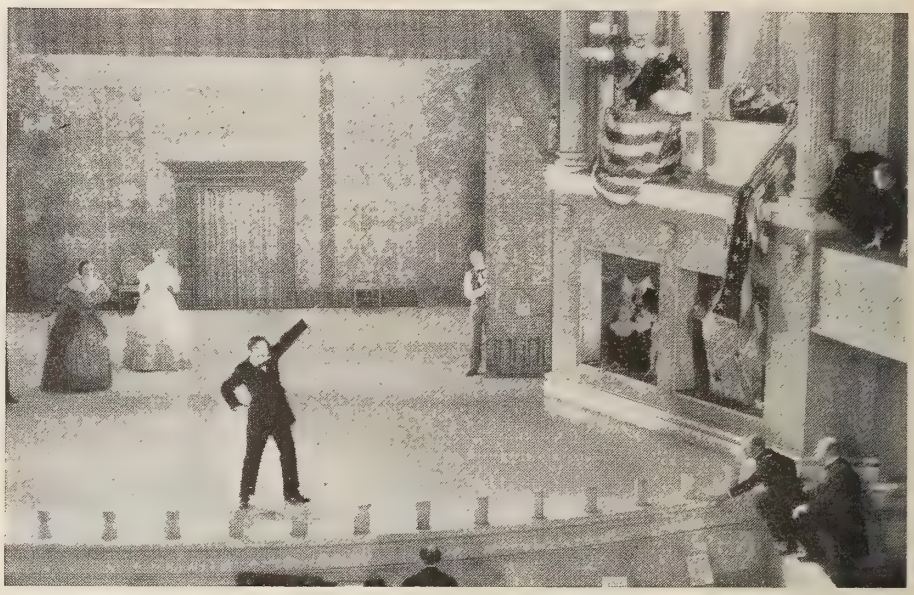
• *Have you tried* TWISSORS—*the new tweezers with scissor handles—marvelously efficient*—25c.

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept.* SB-4.

Kurlash

The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

PREVIEWING The New Productions



The assassination of President Lincoln is one of the most exciting sequences in *Shark Island*, a 20th Century-Fox picture starring Warner Baxter. Francis MacDonald plays Wilkes Booth

WIFE VS. SECRETARY—(M-G-M)—

Out on one of the big stages at M-G-M they were all set up for a big production number. It was the Ice Palace in New York, faithfully reproduced, even down to the six thousand square feet of ice, even up to the orchestra tuning in the balcony. Extras stood about congratulating themselves on being able to earn their ten dollars a day with so much fun on the side. The ice was fast and the skates sharp. In a few moments Clark Gable and Jean Harlow wandered in from their dressing rooms. In the semi-darkness of the unlit set, a boy and girl were contentedly executing graceful "Figure Eights."

We were beginning to wish we'd brought our own skates. We haven't taken a good fast nose-dive in many a moon.

The scene was to be a general shot with Clark and Jean just getting on the ice and taking a couple of swings around before they brought the cameras in for the close shots. An electrician bawled up to the Ghosts of The Cat-Walks, "Hit 'em!"

They hit 'em! The rink was transformed into a huge, dulled mirror reflecting the tremendous power of the banked lights. A few swift, incisive instructions from Clarence Brown, the players took their positions, the orchestra swung into an old-fashioned waltz and the rehearsal went on—a fairly long scene so there'd be plenty of general shots to intercut.

Everything went along swell until a player suddenly took a spill; then another; then two or three more in quick succession until I was glad I hadn't brought my skates after all.

The last two or three to spill were very damp looking players. They viewed the ice beneath them with a certain look of distrust. It seemed [*Continued on page* 72]

PRISONER OF SHARK ISLAND—

(20th Century)—The man was trembling. Nauseous fear smote him in the pit of the stomach.

Within a few feet of him the dead-white bellies of tiger sharks could be seen rolling lazily over in the water as the white-hot rays of the incredible sun beat down on the Dry Tortugas.

At his cringing back were the walls of Fort Jefferson, as much his prison as the shark-filled moat was a prison to the giant man-eaters. Within the Fort was sound and tumult. That would be the searching party, he thought, looking for him. His eyes again sought out that small, bobbing craft a few hundred yards off shore. But it was not that distance that gave him pause; it was the mere forty feet of the moat and those ugly, ravening sharks. He remembered the first day on the island when he, an innocent country doctor, had arrived, convicted of complicity in President Lincoln's assassination. The sergeant of the guard, a sneering, belligerent, heat-crazed hulk, had taken him up to the top gallery above the moat and tossed a chunk of pork into the water. The sergeant had watched his expression, not the sharks, as dozens of them fought a deadly duel for possession of that small morsel which was their only daily food. When he shuddered, the sergeant grinned.

"That's all they get to eat. Keeps 'em hungry—so's they won't turn up their precious noses at the rotten meat you prisoners'd make—if you was to try to swim your way outa here. . . . Now get below, you murdering rat!"

And his name was Mudd!

● HIS NAME WAS to be famous for scores of years to come, synonymous with the ultimate in hardships, punishment and living death.

Even his prison was the worst hell-hole ever to be constructed under the name of civilization where keepers and prisoners alike suffered incredible tortures under the inescapable broiling sun.

His eyes again sought that small, bobbing craft, just beyond the range of the Fort's cannon. On it would be his adored wife, her arms yearning for him; possibly even the little fellow. But in between lay the gaunt, white bellies and ripping teeth of the sharks.

Within the Fort the noise of pursuit drew closer. He prayed feverishly, lips slack and flaccid. He had to do it! No time to lose . . . he forced himself to the brink . . . and fell rather than dove into the watery execution chamber. As his body splashed, guards on the ramparts above spotted him. The sergeant bellowed a hoarse command as the rifles set up their sullen barks.

● THE BULLETS CHANGED their course. They spat in the water all about him as he swam doggedly on. His thrashing foot struck the rough hide of a shark. He was nearly sick for a moment. But, strangely, the sharks didn't attack! Suddenly it came to him. Those murdering fools atop the Fort were driving them away with their fire! If God were good he might make it. . . . A few feet . . . just a few more . . . and he'd done it! Over the sea wall and a plunge into the sea . . . and freedom!

When they brought him back, shivering with cold and exhaustion, defeated, wanting to die, but forced to live, he felt that life was too dearly purchased. A sob escaped his lips and the sergeant thrust heavily against his mouth with the butt of his gun. . . .

As the scene was finished it was an effort, but a glad one, to realize that we were really on the Twentieth Century-Fox lot, not the first American Devil's Island. But there was no use denying the look of utter exhaustion on Warner Baxter's face as his dresser hurried him over to his dressing room.

● *The Prisoner of Shark Island* is one of the most amazing pictures ever photographed in this town of illusion. Darryl F. Zanuck got the idea from a paragraph in *Time* Magazine. Scenarists found Dr. Mudd's tragic story a marvelous screen vehicle for Warner Baxter. The doctor's story can be briefly summarized: he was sent to Shark Island, off the coast of Florida, for treating Booth, the killer of Lincoln; for years he was a much hated prisoner, guilty of nothing except attending the wounded; when yellow fever broke out, they brought him from the dungeons to treat prisoners and he later got a pardon.

Reproducing Shark Island Fort on the set was a difficult proposition. The original fort, never of any use, occupying every foot of a lone island off Florida, built long before the Civil War at a cost of $20,000,000 ranks high among the nation's scandals.

Live sharks, bought from a Japanese fishing syndicate, cost the studio 20 cents a pound. The reproduction of Fort Jefferson occupies an entire sound stage. Two hundred carpenters are said to have worked three weeks in three eight-hour shifts to complete it. The shark-filled moat was 400 feet long and eight feet deep. A fire engine used in the great San Francisco fire of 1906 filled the moat with water. Besides Warner Baxter as Dr. Mudd, you will see Gloria Stuart as his wife.

Now they whisper *to* her
...not *about* her



Fragrantly feminine
..SO DESIRABLE

since she uses this lovelier way to avoid offending . . . Since she bathes with exquisite, scented Cashmere Bouquet Soap

SUCH a lovely, *feminine* way to guard your personal daintiness!

Your luxurious bath with this fragrant Cashmere Bouquet Soap keeps you so immaculate. Its deep-cleansing lather frees you so *completely* from any danger of body odor.

And then—to make you more alluring—the subtle, costly perfume of this lovely soap clings lightly about you . . . leaves you delicately perfumed from tip to toe!

Hours afterward, when you dine and dance with *him* . . . how glamorously this exquisite, flower-like fragrance still surrounds you!

You will want to use this pure, creamy-white soap for your complexion, too. Its rich, luxurious lather is so gentle and caressing. Yet it goes down into each pore and removes every bit of dirt and cosmetics. That's why Cashmere Bouquet complexions are so radiantly clear, so alluringly smooth.

And Cashmere Bouquet now costs only 10¢ a cake. The same superb soap which for generations has been 25¢. Exactly the same size cake, hard-milled and long-lasting... Scented with the same delicate blend of 17 rare and costly perfumes.

Why not order at least three cakes of Cashmere Bouquet today! Sold at the beauty counters of all drug, department and 10¢ stores.



BATHE WITH *Cashmere Bouquet*

THE LOVELIER WAY TO AVOID OFFENDING

NOW ONLY 10¢ *the former 25¢ size*

If you had X-Ray Eyes



you'd never again take a harsh, quick-acting cathartic!

You don't need to be a professor of physiology to figure this out. When you take a harsh, quick-acting cathartic that races through your alimentary tract in a couple of hours, you're shocking your system.

Unassimilated food is rushed through your intestines. Valuable fluids are drained away. The delicate membranes become irritated. And you have stomach pains.

What a timed laxative means:

When we say that Ex-Lax is a correctly timed laxative, this is what we mean: Ex-Lax takes from 6 to 8 hours to act. You take one or two of the tablets when you go to bed. You sleep through the night . . . *undisturbed!* In the morning, Ex-Lax takes effect. And its action is thorough, yet so gentle and mild you hardly know you've taken a laxative.

No stomach pains. No "upset" feeling. No embarrassment during the day. Ex-Lax is easy to take—it tastes just like delicious chocolate.

Good for all ages

Ex-Lax is equally good for grown-ups and children . . . for *every* member of the family. It is used by more people than any other laxative in the world. Next time you need a laxative ask your druggist for a box of Ex-Lax. *And refuse substitutes.* Ex-Lax costs only 10c—unless you want the big family size, and that's 25c.

When Nature forgets—remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

-------TRY EX-LAX AT OUR EXPENSE!-------

(*Paste this on a penny postcard*)

Ex-Lax, Inc., P. O. Box 170 FG-46
Times-Plaza Station, Brooklyn, N. Y.

I want to try Ex-Lax. Please send free sample.

Name.....

Address.....

City.....Age.....

(If you live in Canada, write Ex-Lax, Ltd., 736 Notre Dame St. W., Montreal)

Play FAN-A-GRAMS - WIN BING CROSBY'S *Personal Radio!*

Here's a chance to win a grand gift playing a fascinating new game

SOMEONE IS GOING to win Bing Crosby's personal radio in one of the most entertaining contests ever offered magazine readers. And *you* may be the lucky winner!

FANAGRAMS is a new and brilliant version of the anagram game—it's a contest that is all fun and no work! Here's a new diversion entirely free from the strain of crossword puzzles, and the winner will receive a beautiful Packard-Bell portable radio set, the personal gift of Bing Crosby!

A FANAGRAM is an appropriate, interesting or amusing phrase created by rearranging the letters contained in the name of some movie star. You can't drop or add letters. Here's a good example: Take the name of *Maureen O'Sullivan,* rearrange the letters, and you can get the phrase *"on a Universal mule."* That's a FANAGRAM. Simple? Yes, and lots of fun, too!

Here are additional samples of FANAGRAMS: *Maurice Chevalier* rearranges to read *"I have a Miracle Cure." Hoot Gibson* becomes *"Big Shot? O no!" Marlene Dietrich* rearranges to *"I'm clear in the red." George Raft* can be changed into *"great forge."*

Bing Crosby's radio set is going to the person who submits the entry which, in the opinion of the judges, best fulfill the potentialities of the FANAGRAM game. Here are the requirements:

First: You must take the phrase *park a hen in her tub* and rearrange it to make the name of a film star.

Second: You must take the names of *Wallace Beery, Madge Evans,* and *Norman Foster;* rearrange each so that it makes a FANAGRAM, just as illustrated above.

Third: Create three original FANAGRAMS of your own, choosing whatever names of film stars you please.

That's the contest in a nutshell—and the cleverest contestant is going to walk off with a radio set you would be proud to have in your home. Bing Crosby will autograph the radio in gold lettering as a lasting testimonial that he gave the set to the winner.

Fancy decorations won't help you win the contest. The judges demand only neatness and cleverness. The person who solves the FANAGRAMS quoted in parts one and two above, and submits the most unusual original FANAGRAMS, will take the prize! There are no blanks to fill out, no complications whatever. When you've worked out this amusing game, send in your contribution. It may be the prize winner!

Bing Crosby's radio set is something to be proud of. He has used one like it himself, and it is noted for its clarity of tone and beautiful appearance! Play the game for your own amusement, and then try to win the radio set!

Read the rules attached, then commence solving the problem. You'll find it great fun!



The lucky winner of this contest will be able to hear Bing Crosby in a broadcast just as he's shown above—and over Bing's own radio set!

FANAGRAMS RULES

1. Read the sample FANAGRAMS carefully before attempting your solution.
2. Note the three separate requirements necessary to make you eligible as a prize winner. You must not only *solve* the FANAGRAMS, you must create them as well.
3. Neatness counts, but cleverness and originality will largely determine the winner.
4. The judges shall be selected by the editor of HOLLYWOOD Magazine, and their decision will be final. No correspondence can be entered into regarding any entry, nor will entries be returned.
5. Contest closes April 15. The winner will be announced as soon thereafter as possible.
6. No employe or relative of an employe of this magazine is eligible.
7. Any number of solutions may be offered by one person.

Hollywood's News Reel

(Continued from page eight)

in a fall while chasing the baby; (3) on her attractive blonde head was a large lump where he had inadvertedly hit her with his bottle.

Actress Blondell returned to Hollywood with only one thought predominant: her loyal, long suffering nurse was in line for a sharp raise in pay.

• •

Benny Turns Athlete

GRAY-TEMPLED Jack Benny, radio highlighter who scored neatly in *Broadway Melody of* '36, no longer demands that Wifey Mary Livingstone watch him do his morning exercises.

Reason: Benny recently began medicine ball exercises calculated to prevent rotund figures. The hour, dawn; the scene, beneath Mary's window.

Pleased with his success at having the heavy ball, he called to sleeping Mary to watch the proceedings. Drousily she eyed him just as the ball went out of control, bounced, caught Benny beneath the chin, sending him into something akin to a tail spin.

Actor Benny now takes his workouts *sans* spectators.

• •

Where John's Heart Rested

JOHN GILBERT'S WILL, presented in court showed plainly where his heart rested—$150,000 in annuities to Virginia Bruce; $10,000 cash to little Leatrice Joy Gilbert, now 12.

John might have died a happier man had Virginia indicated she would patch up the differences that had led to their divorce.

The modern screen's "great lover" had enjoyed two real offstage heart affairs in his whole 39 years—his interlude with Greta Garbo, and his romance and marriage with Virginia.

John's estate will total around $300,000 when the inheritance tax collectors get through with it.

• •

For the Love of Lizzie!

PINKIE TOMLIN, Oklahoma hillbilly who made good in Hollywood, is a trifle sentimental beneath it all.

Coming from his home commonwealth to the film capital in an ancient and very dilapidated flivver, the crooning songwriter was forced to sell it for $15 in order to eat during the first week of his siege of studio gates.

When success came, he bought himself two ultra-expensive cars, but he has religiously searched the used car lots for the vehicle that carried him here. He found it the other day in a junk yard.

The antiquated Lizzie is to be pensioned!



Another scene from the gay Pickfair party. Delmar Daves, Jan Kiepura, Marta Eggerth Kay Francis, Leslie Howard, and Gene Raymond talk things over

Seeing Stars

DELIGHTED WERE six women tourists from New Jersey who sipped cool drinks in Sardi's stylish lounge, along the Boulevard. They had been seated only five minutes when a plump fellow entered wearing a ten gallon hat and—spats.

One of the women decided the gentleman was Irvin S. Cobb. The others were doubtful. For two weeks they had ogled their way down the boulevard looking for at least one recognizable film star. No home-town tongues could be set a-wagging unless they succeeded in their quest.

Attracted by their speculation, one of two men seated next to the ladies leaned over and assured them that the hefty passerby actually was Cobb.

"Our trip hasn't been in vain, then!" said a thin-lipped member of the tourists. "We'd have died if we hadn't seen a star."

"If that's your big worry, let me introduce my companion," said the kibitzer. "This is Donald Cook."

"And," chimed in Cook, "let me introduce my bold pal. He's none other than Barton MacLane."

On The Cover

Gloria Stuart's radiant beauty is portrayed on the cover this month, accurately photographed with the natural color camera in the studios of Edwin Bower Hesser.

The costume worn by Miss Stuart is one from her new picture *The Prisoner of Shark Island*, a 20th Century production. She shares honors with Warner Baxter in this story of the troublesome post-Civil War days.

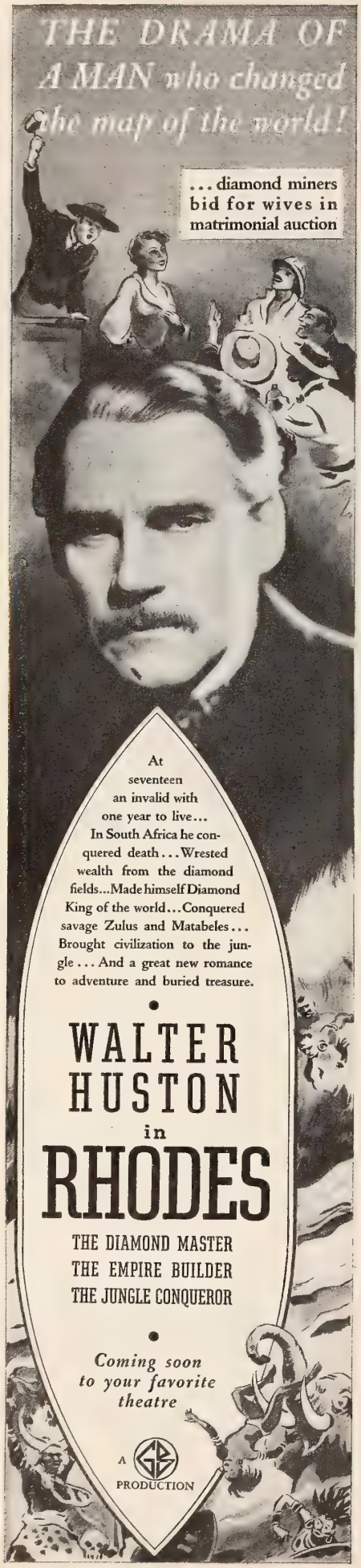
• •

A Helping Hand

Show Boat, starring beautiful home-loving Irene Dunne, will present an actress new to cinema addicts: Mary Stewart.

A few months ago Miss Stewart was nothing more than a stand-in for Helen Morgan. When Helen finished her picture, she delayed her exodus to Broadway until she could land a rôle for her friend.

On the star's plea, studio executives gave Mary Stewart a screen test, discovered she danced as well as acted.



FAN MAIL

Edited by Harmony Haynes
Novelist and Film Player



Lois Wilson tells Bing Crosby all about how to pick winners at the race track! Bing, the horse owner, is just a little philosophical about his latest loss. Hal Roach wears the hat

● So You Missed us last month! I was about to say that I was sorry when I realized that such a statement would hardly be the truth. Fact is, I was thrilled silly! There is nothing like being missed to give one that important feeling. Your many letters begging that the Fan Mail department be continued has me so puffed that there's hardly room for me in the office!

You know the policy of HOLLYWOOD Magazine is "to give the readers what they want" but we can't do that if you don't speak up.

NEW FAN CLUBS

● The World Seems to have gone fan club minded this month. Such a lot of new fan clubs and a few changes in the old ones. We'll give you the list of new ones and the changes in the old to add to the list we published some time ago.

JEAN MUIR CLUB—Anita Weber 9025 Keith Ave., West Hollywood, Cal.

MADGE EVANS CLUB—Elsie Moser, 2104 S. 64th St., Philadelphia, Pa.

JEAN HARLOW CLUB—Minnette Shermak, 328 E. 90th St., New York, N. Y.

MAUREEN O'SULLIVAN CLUB—Alice Kelly, 813 Greenwood Ave., Brooklyn, N. Y.

LYLE TALBOT CLUB—Lillian Kerzner, 70 Johnson St., Malverine, Long Island, N. Y.

ROBERT TAYLOR CLUB—Dorothy Mae Hulse, 1781 Riverside Dr., New York, N. Y.

HENRY FONDA CLUB—Virginia Gilliland, 5321 Kimbark Ave., Chicago, Ill.

NELSON EDDY CLUB—Loretto Schultz, 637 Craig St., W., Montreal, Quebec, Canada.

MERLE OBERON CLUB—Muriel Aldcroft, 8 Downes Ave., Pawtucket, R. I.

You may join any of these clubs by contacting the president of the club and complying with the rules laid down by the club.

Fans in foreign countries are just as welcome as American fans. In fact, every club is anxious to have foreign members as it makes the club so much more interesting to know how the stars and pictures are received in foreign countries.

ABOUT LETTERS

What's on *your* mind? Do you like your current pictures and stars, or have you a long-delayed kick to register? Write your comments to Harmony Haynes. Register your complaints and praises, turn critic yourself and discuss new productions. She'll give you a sympathetic ear and good advice on fan club matters. Address your letters to Harmony Haynes, HOLLYWOOD Magazine, 7046 Hollywood Boulevard, Hollywood, Cal. Don't forget to enclose a stamp for the reply

STARTING A FAN CLUB

● So Many Of Our readers wish to start new clubs, and ask us permission to do so. We don't grant such permission because we do not control fan clubs. We merely act in an advisory capacity. It would hardly be wise or fair to start a club for a star who already has an official club. If you are in doubt on the subject, write to Irene Brettman, president of the Fan Club Federation, 895 Park Ave., New York, New York. As soon as your club is organized, register it with the Federation and with HOLLYWOOD Magazine.

Some of you were disappointed because you belonged to fan clubs that were not listed by us. That was because your club was not for a movie star. We do not

cater to radio or stage stars unless they also work in pictures.

OUR READERS WRITE

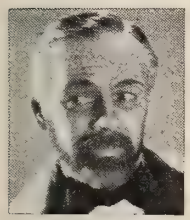
● Our Letters Were exceptionally interesting this month and we pass a few of them on to you and would appreciate any comment you care to make.

You're All Wrong, Mr. Muni!

Dear Mr. Muni:

So you're not romantic, eh?

So you're not the matinee-idol type. Nor the handsome hero with appeal for women. Nor the answer to any maiden's prayer?



Paul Muni

So your pictures have to be "sold" on their story value and never on your personal magnetism?

Well, that's your story—not ours. We women think you have "it," "if," "these," "them," and "those," not to mention "what it takes. Of course, you're no Clark Gable. You're no Powell (Dick or Bill). You're no March, Colman, Howard, Brent or Raft. But we wouldn't want you to be.

Maybe you don't understand about this "romantic appeal" business. It's something very hard to explain, like the words "charm" and "personality"—either you have it or you don't have it, and when you have it, it does strange things to your audience.

In the first place, you appeal to the finer things in women. We don't mean to say that we don't want the siren in our natures catered to once in a while but only once in a while.

You inspire respect—notice I'm calling you "Mr. Muni" and not "Paul." You do not permit familiarity—you hold women off at arms length, and women like that.

You're never a collar ad model, Mr. Muni but I can remember a number of times in your pictures when you gave us the feeling that if our husbands looked that nice, we wouldn't be writing open letters to movie stars.

So we don't want to hear any more out of you about *not* having "romantic appeal." You're one hundred percent right in everything else you say or do, but in that one instance—

You're all wrong, Mr. Muni!

Just A Woman

Mr. Paul Muni, born in Poland and reared in the European school of the theatre with the idea that the character and not the actor was the thing, firmly believed that he did not possess any personal or romantic appeal on the screen. Like Lon Chaney, he would sacrifice his face for the character in nearly every instance. The few times he did appear as himself in brief scenes, proved to Warner Brothers, but not to Mr. Muni, that he did have that elusive something known as romantic appeal.

Hoping to capitalize upon that quality, Warner Brothers tried to persuade Mr. Muni to play the part of *Dr. Louis Pasteur* without a beard. Muni finally won his point, wore the beard and scored the biggest hit of his career.

[*Continued on page* 16]



At certain times it is far from wise,
To be unrestrained before female eyes,
Or say what you really want to say,
With adequate words in a colorful way!
So try to pretend that you still like dogs,
That there isn't a tear in the Sunday togs—
Be calm . . collected . . pull down your vest,
Let the yellow package put nerves at rest,
It costs you no more to enjoy the best, *to . . .*

Compose yourself
with
Beech-Nut
the **QUALITY** *gum*



"TO ME.. HER LIPS LOOKED *Irresistible*"

SAID

CHARLES FARRELL



Famous screen star tells why he picked the girl with Tangee Lips



The Tangee girl won when CHARLES FARRELL chose loveliest lips while filming Universal Picture, "Fighting Youth".

● If you met Charles Farrell wouldn't you want to have tender, soft lips... the kind of lips that would appeal to him... that he would want to kiss?

Three girls were with us when we visited Mr. Farrell. One wore the ordinary lipstick... one no lipstick... the third, Tangee. "Your lips look irresistible," he told the Tangee girl, "because they look natural."

Tangee can't make your lips look painted, because *it isn't paint.* It simply intensifies your own natural color. Try Tangee. In two sizes, 39c and $1.10. Or, send 10c for the 4-Piece Miracle Make-Up Set offered below.

● **BEWARE OF SUBSTITUTES** ... *when you buy. Don't let some sharp sales person switch you to an imitation... there is only one Tangee. But when you ask for Tangee... be sure to ask for* TANGEE NATURAL. *There is another shade called Tangee Theatrical... intended only for those who insist on vivid color and for professional use.*

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK

New FACE POWDER now contains the magic Tangee color principle



★ 4-PIECE MIRACLE MAKE-UP SET

THE GEORGE W. LUFT COMPANY F46
417 Fifth Avenue, New York City

Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name _____
Please Print

Address _____

City _____ *State* _____

Fan Mail

(Continued from page fifteen)



Three important principals rest between scenes while shooting Paramount's *Desire*. Marlene Dietrich, Director Frank Borzage and Gary Cooper

HE WAS REALLY *CRAZY* OVER GARBO!

Back in the days of depression, I suffered a nervous breakdown and spent a year in an Ohio State Hospital for mental cases.

Due to the lack of emotional fulfillment in my life, Greta Garbo's charm, glamour and magnetism, as revealed through fan magazines, seemed to fill a void in my emotional expression, and I lived, figuratively, ate, drank and dreamed Garbo!

The fixation became stronger from month to month, all of which seems strange to me now. How vividly I remember smuggling a copy of HOLLYWOOD up to the dormitory and surreptitiously stealing out to the corridor light to read it and listen for the footsteps of the night guards!



Greta Garbo

I learned of Garbo's birth in comparative poverty, of her early dreams and aspirations and the beginning of her rise to success. Of the part which the ill-fated Mauritz Stiller had in her development, of her love for John Gilbert and the denouement and was aroused to bitter pangs of jealousy. Sometimes I half expected to look up and see her enter the room where I sat and come toward me for it was part of my delusion that she was aware of my existence.

But the most poignant emotional sensations were those times when I was moved to hot, violent, blinding tears and sobbing for Garbo! One of these emotional outbursts was occasioned when she was absent from her usual haunts in Sweden for many days and was finally located sublimely solitary on a small island in the Mediterranean. Then my tears turned to tears of joy and relief that the wanderer was found.

Another time when I almost sobbed myself ill was when I read a touching account of the death of Greta's sister, Alva. I made my grief as public as I could by weeping upon the shoulder of the most devoted friend I had found in the group around me.

Of course, I was teased about it—kidded unmercifully, but anything which might be said only exalted my devotion.

Now I have been away from the hospital for nearly two years. The beautiful and fascinating romance is only a memory because I have duties and outlets for my feelings and energies. But even today, pictures of Garbo's wistful features have the power to move me strangely.

Sincerely,
K. E. Sturgis, Mich.

The above case is by no means unusual. Hardly a star in Hollywood hasn't gone through the unpleasant experience of having some deluded person "crazy" about him. Many such mental cases find their way to Hollywood and literally hound the object of their affections.

Bebe Daniels was forced to hire a body guard to protect her from a man who thought he was her husband. Hugh Trevor was once hailed into court for non-support of a wife he had never heard of. Charles (Buddy) Rogers discovered that he was the missing groom in a society wedding of a girl he had never met. Mae Murray received a lot of notoriety because a young man who thought he was



Skating along on top of the world! Binnie Barnes cuts a pretty figure on a sidewalk during shooting of *Sutter's Gold*

her brother made a habit of stealing expensive cars and selling them. Claire Windsor had the heart-rending task of informing a little girl from the east that the man the girl had married was not Claire's brother but just some poor deluded soul who thought he was.

HOLLYWOOD'S readers undoubtedly will find K. E.'s letter most amazing. To him go felicitations that he so successfully combated a strange psychosis!

A LETTER TO JOAN CRAWFORD

Dear Joan:

Life is made up of a series of disillusions. The stork doesn't bring the babies. Santa Claus doesn't bring the toys, there aren't any elfs, honesty isn't always the best policy and the best man doesn't always win. Little boys, feverish with patriotism grow up to be shot down in battles that make rich men richer. Little girls that were taught that their mission in life was to become mothers, often find that the glories of motherhood are dimmed by a sink full of soiled diapers. So I suppose I shouldn't be too hard on you because you too have been a disillusion.



Joan Crawford

For years you have been my ideal. When life seemed too much to bear, I could always think of you and say to myself, "She was strong when the whole world was against her—I can be strong, too." I watched you rise from a hey-hey girl to one of the smartest, most sophisticated, glamorous woman of the screen. You were my shining star—the living symbol of what any woman can do if she will only work hard enough.

Then suddenly, just as you reached the top, you failed me. You forgot you were a glamorous woman and became a silly child. Instead of reading about what you learned from life, or what you planned to do, I began reading about your picking raisins out of bread and sitting on the floor to entertain the press.

I know, Joan, that you never had much of a chance to be a kid when you were a kid. Maybe this is the first time you've really been happy and it makes you feel like being a kid again—but can't you do it behind locked doors? Do we *have* to see our lady of culture and refinement literally wearing rompers?

Think it over, Joan—look into your mirror, look into your past, look into your future, look into your heart. Do you see a kid there? If you do it is only the pitiful memory of the little girl you might have been—but that doesn't signify that you can be that little girl now!

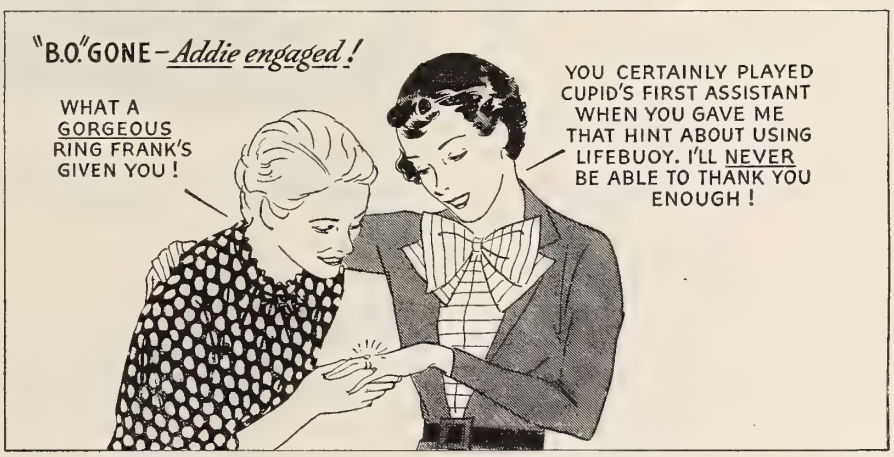
Please, Joan!

KEN HOWARD.
Fosston, Minnesota.

Reader Howard's pointed criticism of Joan Crawford has been heard before, probably will be heard again. Whether others agree or not agree with him, every cinema fan is entitled to his opinion. HOLLYWOOD'S columns are open to all fair-minded criticisms and plaudits. Perhaps other fans will arise to Joan's defense. Your Fan Mail editor will referee.









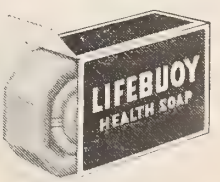
DO YOU want a fresher, clearer complexion? Use Lifebuoy. It does *two* important things. Cleanses *deeply* to rid pores of beauty-robbing impurities, yet cleanses *gently*. Scientific "patch" tests on the skins of hundreds of women show Lifebuoy is more than 20 per cent milder than many so-called "beauty soaps."

What? "B. O." in Spring?

Yes, indeed! Houses are still heated and stuffy, clothing heavy—a grand invitation to "B.O." (*body odor*). Don't take unnecessary chances — bathe regularly with Lifebuoy. Its rich, penetrating lather purifies, deodorizes pores, protects against offending. Lifebuoy gives a wealth of lather, even in hardest water. Its own fresh, clean scent quickly vanishes as you rinse.

Approved by Good Housekeeping Bureau

stops 'B.O.'





TO CLEAR UP SKIN TROUBLES

***Try This Improved Pasteurized Yeast That's* EASY TO EAT**

IN CASE AFTER CASE, pimples, blotches, and other common skin troubles are caused by a sluggish system. That is why external treatments bring you so little lasting relief.

Thousands have found in Yeast Foam Tablets an easy way to correct skin blemishes caused by digestive sluggishness.

Science now knows that very often slow, imperfect elimination of body wastes is brought on by insufficient vitamin B complex. The stomach and intestines, deprived of this essential element, no longer function properly. Your digestion slows up. Poisons, accumulating in your system, cause ugly eruptions and bad color.

Yeast Foam Tablets supply the vitamin B complex needed to correct this condition. These tablets are pure yeast—and yeast is the richest known food source of vitamins B and G. This improved yeast should strengthen and tone up your intestinal nerves and muscles. It should soon restore your eliminative system to healthy function.

With the true cause of your condition corrected, pimples and other common skin troubles disappear. And you *feel* better as well as *look* better.

Don't confuse Yeast Foam Tablets with ordinary yeast. These tablets have a pleasant, nut-like taste that you will really enjoy. And pasteurization makes them utterly safe for everyone to eat. *They cannot cause fermentation* and they contain nothing to put on fat.

Any druggist will supply you with Yeast Foam Tablets. The 10-day bottle costs only 50c. Get one today. Refuse substitutes.

YEAST FOAM TABLETS

Free! **MAIL THIS COUPON TODAY**
You may paste this on a penny post card

NORTHWESTERN YEAST CO. F.G.-4-36
1750 North Ashland Ave., Chicago, Ill.

Please send free introductory package of Yeast Foam Tablets.

Name _____

Address _____

City _____ State _____

There's Still Time! ENTER the $1,000 TRADEMARK CONTEST



—*Charles Rhodes*

First camera work on *One Rainy Afternoon*, a Pickford-Lasky film, was launched by an ultra-violet ray! In keeping with the title of the picture, it was raining in Hollywood. Pictured at the formal opening of activities are the Countess Liev de Maigret, Jesse Lasky, Mary Pickford, Dr. Edison Pettit of the Mount Wilson Solar Observatory and Samuel Goldwyn

ALTHOUGH STUDIO production work is progressing at full pressure on the Pickford-Lasky Productions, it isn't too late yet to enter the $1,000 prize trademark contest jointly offered by this new film group and Fawcett Publications!

Mary Pickford and Jesse Lasky, production heads of the new enterprise, expect one of HOLLYWOOD Magazine's readers to win a major prize in this remarkably simple contest.

The studio needs a new and different trademark—one with a wallop! The emblem must be symbolic of a progressive, modern company. It must be "catchy," individualistic.

Any reader of HOLLYWOOD Magazine is qualified to enter the contest. Drawings are acceptable but not mandatory. The main thing is the idea behind the trademark, and to obtain that idea Pickford-Lasky will award a grand prize of $500 and five individual prizes of $100 each to the winners of the contests conducted by HOLLYWOOD and its sister Fawcett film magazines.

● LAUNCHING OF ACTIVITIES at the studio was an event of major importance in Hollywood. Numerous film notables were present as Miss Pickford and Mr. Lasky utilized modern science to start the cameras grinding on *One Rainy Afternoon*, starring Francis Lederer.

It had been originally intended that a sunbeam should set off the delicate apparatus which in turn would switch on the cameras, but nature played a rare prank and it rained all day in Hollywood!

Considering this a good omen for a film with such a title as *One Rainy Afternoon*, the studio officials got their heads together and decided to let the bright rays of a Kleig light turn the trick.

The initial shot of the production, photographed in this unique manner, was a romantic closeup of Francis Lederer with the Countess Liev de Maigret. The picture, which will be released through United Artists, is a Parisian comedy-romance along the same light lines of *The Gay Deception*, Lederer's most recent and most successful production.

For the first time since he has appeared in American films, Lederer will sing. He has been noted in Hollywood for his excellent voice, but never before has he had a rôle which provided him with the opportunity of singing.

● PLENTY OF HUMOR will be injected into the film when the four-way comedy team gets to work. Funny men who will appear include Hugh Herbert, Roland Young, Joseph Cawthorn, and Erik Rhodes

—all top notchers in their particular brand of laugh making.

With such a picture inaugurating the studio's production plans, a suitable trademark must be secured at once.

"Of course it would be possible for us to have an emblem designed by a commercial artist," says Mr. Lasky, "but on the other hand, a contest such as this is bound to bring us a tremendous selection of basic ideas. Miss Pickford and I are anxious to evolve a trademark that will be a symbol of our new partnership, of our progressive attitude toward film production.

"We realize that a lot of people with good ideas cannot draw. That is why we are not particularly asking for drawings. What we need is a tremendous idea—a striking, dynamic one. Such an idea will help plant the name of Pickford-Lasky Productions in the mind of the public. We are willing to pay liberally to the winner."

● IF THE IDEA of a youngster proves outstanding, he will win the grand prize over the grey-heads. It's a free-for-all contest in which every member of the family may compete. No coupon is required. There is no limit whatever to the number of ideas submitted by any one person.

The contest closes April 15, so hurry and get your ideas in. Perhaps you may be the one to win the grand prize, or one of the five $100 awards.

Here are the rules. Read them over carefully before submitting your idea:

1. Contest opens February 1.

2. All readers of Fawcett Publications may participate, excepting employes and relatives.

3. It is not necessary to submit a drawing. You may merely describe your idea of the trademark.

4. Do not decorate your entries or make them elaborate.

5. Contest closes April 15. Winners will be announced as soon as possible thereafter.

6. In case of ties, duplicate prizes will be awarded.

7. Send your entry to Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

8. Decision of the judges will be final. No entries can be returned.



Tom Brown throws a birthday party! Some of his guests—Raquel Torres, Stephen Ames and Dorothy Lee, gather around to offer felicitations on the big occasion

YOUR HOSTESS in Hollywood





PAULA STONE, one of the famous "Stepping Stones" who made stage history, invites you to a cocktail party at her home in Hollywood! You'll meet all her friends, among whom are the most noted stars in Hollywood. Fred Stone, her father, will act as host, and her two sisters, Dorothy and Carol, will help entertain you.

Doesn't it sound thrilling! And it's just a sample of the wonderful entertainment Fawcett Movie Magazines have arranged for those who join the second Annual Movieland Tour. To give you an idea—here's a day's schedule: Start with a trip through 20th Century-Fox studios, where you'll see pictures being made, meet the stars working on the sets. You'll meet Shirley Temple in person, talk with Janet Gaynor, Warner Baxter will come up to say hello. In the afternoon, a tour through Beverly Hills, seeing the homes of the stars. That night, a big party at the Blossom Room of Hollywood's Roosevelt, at which many of the movie people will be present. Other highlights of the four days in Hollywood . . . bathing at Santa Monica Beach, a trip to Catalina Island—magic spot in the Pacific, Paula Stone's cocktail party, a large dinner party at the famous Cocoanut Grove.

This is the kind of vacation an ordinary traveler could never hope to have. But under the sponsorship of Fawcett Movie Magazines, all doors are open to you. Briefly, the plan is this—we've organized a complete, all-expense vacation trip of two weeks, from Chicago to Hollywood and back. We'll see some of America's most wonderful scenery—we'll go through Yellowstone Park, see Old Faithful, the world's biggest geyser, visit British Columbia. We'll travel in luxurious special trains, have first class accommodations everywhere. But by getting group rates, the entire cost of the trip will be absurdly small. One sum includes everything—transportation, meals, hotels, entertainment.

Two Movieland Tours are planned, limited to 200 people each. One leaves Chicago July 19th, the other August 9th. Fill in coupon now for booklet giving complete details.



J. C. GODFREY, Fawcett Publications, Inc.
360 N. Michigan Avenue, Chicago, Ill.

Please send me free booklet describing your Hollywood Tours.

*Name*_____

*Address*_____

*City*_____ *State*_____



Old Faithful in action



You'll see wild animals



Lounge under palm trees



Enjoy gorgeous mountain scenery



Visit movie studios





Doctor's Report proves Pepsodent Antiseptic a real help to

KEEP FROM CATCHING COLD!

What 2 winters' test with 774 Illinois people revealed

PEPSODENT ANTISEPTIC

reduced number and duration of colds

• A Doctor made this famous test—he proved that Pepsodent Antiseptic did reduce number of colds! And cut the average length of a cold in half!

He worked for two full winters, with 774 people in all. The people lived together. They worked together. They ate the same foods. Half of them gargled with Pepsodent Antiseptic twice a day. The other half did not.

Those who did not gargle with Pepsodent, had 60% more colds than those who used Pepsodent Antiseptic regularly.

Those who used Pepsodent Antiseptic, and did catch cold, got rid of their colds twice as fast as the others.

Goes 3 times as far

Pepsodent Antiseptic is extra powerful, but safe! It kills germs in 10 seconds, even when it is diluted with 2 parts of water!

For "Breath Control"—Pepsodent keeps breath pure 1 to 2 hours longer

Presenting Hollywood's SECOND GENERATION



They carry the torch! Seven sons of seven famous screen stars who are in the cast of *The Adventures of Frank Merriwell* at Universal, follow in their fathers' footsteps. Four of them are among this group: John King, House Peters, Jr., Allen Hersholt (son of Jean Hersholt) Hirschell Mayall, Jr., Wallace Reid, Jr., and Don Briggs, who play the title role

There's something gently reminiscent about these fresh young faces. Their names will tell you why!

by EDNA SILVERTON

It's Hard To believe that a town as young as Hollywood has reached the point where it boasts a younger generation. That the stars had children, we vaguely knew, but like the sensible parents they are, they kept them out of the limelight so that they might grow up under normal influences.



Wm. Wallace Reid, Jr.

But when Henry McRae, the Universal producer, decided to make a serial called *Adventures of Frank Merriwell*, starring Donald Briggs, a new personality recruited from the Radio, he was so amazed to be confronted by six sons of six old friends of his, who wanted parts in the picture, that he gave in and gave them all jobs without a murmur.

So famous are the stars who fathered them that I need only to list the sons to make you gasp at the roster. William Wallace Reid, Edward Arnold, Jr., Bryant Washburn, Jr., House Peters, Jr., Allan Hersholt, and Hirschell Mayall, Jr.!

Six sons of six famous fathers couldn't be *bad* actors, reasoned McRae, and he was right. They all turned in such sterling performances that there isn't a doubt in Hollywood's mind that they all will at least equal the reputations of their parents.

• So Hollywood's second generation, like its first generation, didn't hang back and wait for fame to come and get it. It just popped up and said "Hollywood, here I am!"



Edward Arnold Jr.

It wasn't easy to get these juniors to talk, at first, for most of them are reticent to the *nth* degree about themselves in relation to their seniors. Young as they are, they've learned the No. 1 lesson of Hollywood—discretion. But they did, it was fascinating to trace the pattern of heredity which made them follow in the footsteps of their parents.

William Wallace Reid, who is "Bill" to his pals, is so like his father, Wallace Reid, whose untimely death is one of Hollywood's unforgettable tragedies, that I saw more than one old-timer at Universal wipe away a secret tear when they saw the lad for the first time. It was at Universal, too, that Wally, Sr. got his first big start, when he and Dorothy Davenport, later his wife and Bill's mother, used to write their own screen stories, and act in them as well. Now

Bill has his first major part at the same studio, and in his shy, reserved way, he's glad about it.

● The Tall, Lanky, eighteen year old son of the matinee idol of millions of fans the world over could no more avoid becoming an actor than other boys can avoid that Saturday night bath. When he was only eight or nine years old, he began to "fool around with those saxophones of dad's," as he tells it, and soon he was playing them with inherited "Reid" skill. Later on, he started to specialize in his school training, first in aeronautical engineering, then in architecture, "but I just didn't seem to fall into any of them," he admits.



Bryant Washburn, Jr.

"So I finally decided maybe the reason I couldn't seem to make up my mind about a profession was that I hadn't found one that was natural to me. So I went over and got myself a part in a racing picture at one of the smaller studios." His face lit up. "That was swell," he sighed.

Bill's next part, diffidently acquired, was a rôle in the *Hoosier schoolmaster,* with Norman Foster. He's only made three pictures, but you don't need his assurance to tell you after watching that absorbed interest with which he works, that as soon as he completes a tour around the world with his own orchestra, which was arranged before he got the part at Universal, William Wallace Reid will be back in Hollywood, walking with that same cheerful tread so characteristic of Wally, Sr. up the road that leads to screen success and fame.

In weight and bulk, although he has the same stock build, Edward Arnold, Jr. is no match for his very famous parent. But in shrewdness and perspicacity—well, that's another matter. Arnold, Sr. is still chuckling over the fact that his sixteen year old son waited until *Diamond Jim* made his father the man of the hour before he put in his own bid for a picture career. It was only a day after the release of the picture that the elder Arnold found himself promising the younger one to keep his eyes peeled for opportunities for a juvenile. Thus it happened that Eddie, Jr. was the first on the doorstep of Mr. McRae.

"I used to visit dad on the set when he was making a picture, and it was so darned interesting that I knew I just *had* to get in it myself. And now that I'm actually a veteran of one picture, it's twice as exciting as ever before. I never want to be anything but an actor. No-sir-ree!"

● Chalk Another one up for Hollywood's younger generation!

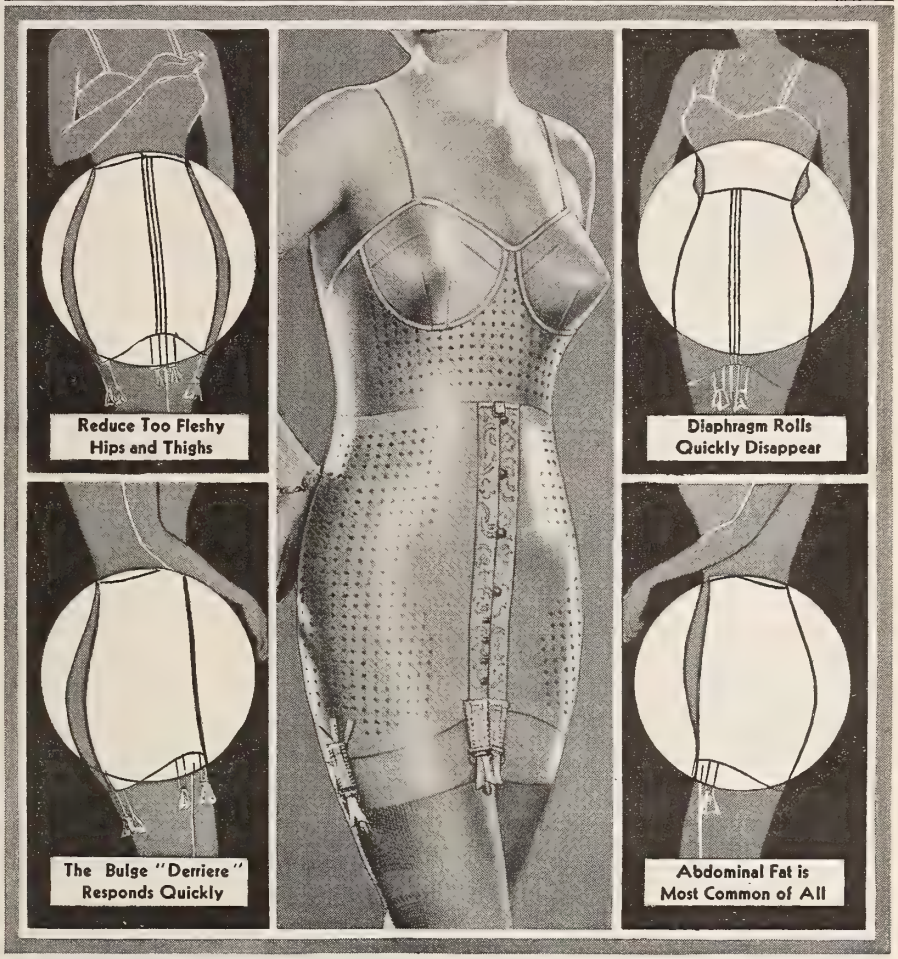
The young son of Jean Hersholt suggests the latter, more than he actually resembles him. There's something about the mouth, something about the eyes, and a whole lot about the personality! Quiet, assured, and brilliant, describes both father and son.

"I don't plan to follow in my father's footsteps—altogether," says Allen Hersholt. "Although I want to act, occasionally, when the rôles are suited to me, my chief desire is to *write* for the stage and screen, and eventually, to produce.

"Actually, of course," he admitted, "I'm going to follow [*Continued on page* 70]

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What An Indian Princess THINKS ABOUT GARBO

by Indira

PRINCESS of KAPURTHALA



THE GREATEST TRAGEDY of the film world today is the terrible waste of the genius that is Garbo's in a succession of trite and utterly worthless films.

As long as the box-office receipts of the Garbo "vehicles" appear to be satisfactory, her producers seem content to go on mis-casting her in garbled versions of sombre and totally unsuited books and plays, each of which she manages to invest with a certain distinction by sheer force of personality and acting ability alone.

Alas, what a sad case of wasted opportunities!

Metro-Goldwyn-Mayer must surely realise that Garbo is by no means a one-part actress nor a "tragedy-queen," yet she is cast in gloomy, tragic parts as though anything lighter were outside her capabilities.

But she has often proved beyond a doubt that she can do light comedy with equal skill when given an opportunity.

GLIMPSES FROM MOST of her films have shown us how delightfully she can play a radiant, carefree character, full of gaiety and the joy of living. But mere glimpses are not enough. Garbo has a fund of humour which, if fully exploited, would enable her to score a sensational success in light comedy.

Give her a really intelligent story (minus a single tragic or heavily dramatic situation) with worthwhile "human" characters, plenty of action, brilliant dialogue and the sparkling, speedy direction of W. S. Van Dyke—and glorious entertainment, with another personal triumph for the world's greatest actress—would be the inevitable result.

Ronald Colman immediately springs to mind as the ideal co-star for her in a film of this kind, although there are others almost as suitable. But a Garbo-Colman-Van Dyke light comedy romance *with the really human touch* would not only be a sheer delight from start to finish, but would also turn out the biggest box-office hit of all time. Surely many will agree with me about this. [*Continued on page* 73]



The Princess, pictured below in all her Oriental beauty, long has been a close follower of Garbo. Her article opens new vistas

Straight from far-off India by fastest air mail came this article, written especially for HOLLYWOOD Magazine by the Princess herself. In answer to the editor's request for a bit of biographical material about herself, she wrote:

"As for some biographical details, I really cannot think of anything that might be of general interest, except that I am the eldest granddaughter of His Highness, the Maharaja of Kapurthala, who recently paid a visit to New York, arriving from France on the "Normandie."

"His Highness had the pleasure of meeting Miss Garbo in 1929, on the set of *Anna Christie*. Perhaps it may interest your readers to know this.

"As for the rest, I was educated at Queen Mary College, Lahore, Punjab, and have been a keen, and I hope, studious admirer of Miss Garbo for many years, having seen all her pictures several times each."

MY BIG SIS Joan Blondell

They could put on a swell sister act if Gloria didn't prefer the stage to the screen

by GLORIA BLONDELL

Star's Own Story



Gloria Blondell, on the left, bears a striking resemblance to Joan. You'll enjoy reading about their childhood together

Joan Is My big sis, and I think irrespective of her real relationship to me, she is one of the grandest girls in the world.

When we have been up against starvation and almost insurmountable obstacles it was Joan who got busy and pulled us out of it every time. When success came to her she swung ahead into prosperity and popularity and took us right along with her every step of the way.

To me, she is the most unselfish, gallant and energetic bundle of pep and sweetness you can imagine—and I mean that with my whole heart and soul. In the many years of our close relationship I've never seen her shirk a duty, nor a responsibility. She has always tried to shield me from the rough bumps she has had—and boy, has she had them!

Everyone knows the story of how she jumped out of an automobile going 40 miles an hour because the man she had trusted turned out to be "fresh." She'd take chances with the unknown any day rather than give up one of her ideals—and Joan has so many ideals.

Once she was so ill in Peking, China, she had to go to the hospital and let the troupe she was traveling with go on without her. Three weeks later she recovered sufficiently to leave the hospital. She put her remaining money into a trunk and sent it to the station. When she arrived at the station she found it in flames and she had to stand there and watch her money, clothes and all her earthly possessions go up in smoke.

She was weak and ill but she went to work washing dishes for coolies until she earned her steamer fare back to join her troupe again. She never asked them for help. She said they were having all they could do to take care of themselves—that's Joan for you!

● That Sis Of mine has seen life, faced death, and been stranded in so many places and fought to get us all out of tight jams so often that nothing can daunt her now—not even Hollywood. She will never lose her clear-headed sense of values.

She has built about herself a perfect defense against every form of superficialty and pose. [*Continued on page* 62]

AN ICY DIP « « « « « GLORIA SHEA

—Photostory by Charles Rhodes



Let's get it over with . . .



Whoopee! It's cold as ice . . .



Aw, come on in—the water's *swell!*



I GUARD

It's a tremendous job safeguarding the little star! The man who does it takes you behind the scenes for one brief glimpse of the child's complex life

I Guard Shirley Temple.

You will never see a photo of me, or see my name mentioned. I am as anonymous as Justice, as invisible as the thousand and one agents of protection thrown about the world's most beloved child.

For there is no question that Shirley is the most precious possession of humanity, and that all the fabulous jewels of India would not balance the scales in our estimation of her worth to the world.

So great is the feeling of responsibility toward you, who love her as we do, that it is impossible to describe it. It must have occurred to all of you, at one time or another, that this responsibility must indeed be tremendous. For there are so many dangers in our workaday world! So many things that *might*, just might happen. A woman less fine, less courageous and less evenly balanced than Mrs. Gertrude Temple, Shirley's mother, might quail at the job that is hers. Not only does she cherish Shirley for her own sake, but for yours, too!

Not long ago we were in the midst of making a picture called *Captain January*, at the 20th Century-Fox lot. The means we use to safeguard Shirley can be illustrated by incidents which occurred during the making of this film.

All Shirley's pictures are under the direct supervision of Darryl F. Zanuck, vice-president in charge of production. Of course he is as zealous in arranging for her constant protection as any of us, and nothing escapes his alert eye.

One of the most effective scenes in *Captain January* shows Shirley doing a clever dance down the steps of a circular stairway in the lighthouse. To film this dance, the interior of the lighthouse was built on a sound stage. Imagine a cylinder stood on end, with one side cut away. That's what you would have seen, with the stairway exposed to view, going 'round and 'round like the music—fifty feet into the air. When we stood on the floor and looked up, that slender iron stairway with its handrail seemed to



Dancing down this stairway was dangerous business—but Shirley did it like a real trouper! No phone call to the Temple abode gets by without careful wiretapping by proper authorities

The Command Story

You voted for this story and here it is. Send in your next request

SHIRLEY TEMPLE



reach to the rafters. A huge camera boom, like some prehistoric monster, held the camera and crew in its outstretched jaws, ready to swing them through the air as they photographed the scene.

Mrs. Temple came from the dressing room with Shirley. We had all in readiness but the more we looked at the stairway the more worried we became.

Suppose Shirley should fall?

● SHIRLEY WASN'T the least bit afraid. But imagine her mother's feelings; on her shoulders rests a crushing responsibility. In the last analysis, of course, it is not Shirley the star we are protecting, but Shirley the beloved daughter of the Temple family. No picture could be worth any risks for Shirley.

So one more safeguard was planned. A huge net was sent for, and erected under the stairway. Men stood ready, just out of reach of the camera, in case she should slip.

Mrs. Temple touched her child on the shoulder, and Shirley smiled up at her.

"God is watching over you, darling," Mrs. Temple murmured.

"I'm not afraid," smiled Shirley.

Her little legs twinkled past the iron rails as she climbed to the top. She seemed like a tiny cherub climbing up to heaven, as we watched her progress. The signal was given, and Shirley did her job without the slightest hitch. Down the stairway she danced, to music, while whiskered Guy Kibbee as the old sea captain, played the scene with her.

Every member of the crew, everyone on the set, stops work to watch Shirley when she does a scene. Hundreds of eyes are upon her. On no other set does this happen, but Shirley is one star who holds the attention of all who work with her. She seems never to make a mistake. We call her "One Take Temple," because only one take of a scene is necessary with her.

On all studio sets there is a confusion of electric cables lying about, connecting the lights, cameras, mikes and so on. But on a Shirley set, every cable must be moved aside to give her clear progress to the place where she is to enact her scene.

● WE WHO GUARD her go ahead, trained to watch for any object that might be in the way, ready to move anything that might fall. She is not allowed to step over any cable.

Another part of the picture calls for Shirley to dance along the wharf with Buddy Ebsen, that gangly, nimble-legged lad you saw with Eleanor Powell in *Broadway Melody of 1936.* The wharf juts into a lagoon on the lot; from it you can see the canal boats used in *Farmer Takes a Wife,* and the steamer being filmed in *The Country Doctor.*

During rehearsals for this sequence, we noticed that some of the planks were rough. These were planed down or covered so that Shirley's toes wouldn't trip.

Shirley took an impish delight in going over to the edge of the wharf and teetering there, just to draw gasps from us. Her mother and school teacher, however, aren't easily put upon, and Shirley has to behave when business is afoot. She has plenty of time to play.

Not long ago she announced, when things had grown tedious during rehearsals, that she was going to play. And play she did! The actual making of the picture finds her always interested, never wearied.

"Is it a take?" she'll ask. If it is, Shirley "gives." If it's just practicing, she loses interest. Like a bright child in school who grows bored if she has to mark time for duller students, Shirley rebels against too much rehearsal or fussing around. She always knows her lessons, you see, even when grown ups stumble or forget.

Mrs. Temple knows a responsibility far and away more pressing than the average mother. She is the most important of the safeguards erected about Shirley. She cannot lead the normal woman's life—shopping, bridge, puttering about the house while the kids are at school or down the block playing.

● MR. ZANUCK MUST RELY chiefly on her for protecting Shirley from any accident, for one must remember that even a tummy ache or a scratched knee becomes serious when the most important trouper in the cast is the victim.

I have often been asked if Shirley resents her safeguards. As a matter of fact, these do not intrude upon her life. The closest she ever came to questioning us was with the remark—"Why must Mr. —— drive us, when Daddy can drive just as well?"

Other children quite naturally stand in great awe of Shirley, which makes them shy playmates. But children are adaptable; that shyness soon wears off and she will romp and tussle with other kids just as your daughter would. She likes boys, and boys' toys. A bicycle was her first choice of Christmas presents. Shirley is husky and glowingly healthy.

Which means that her diet must be watched lest she over-eat. Other children may get away with an extra piece of cake or too much candy, but Shirley can't eat more than is good for her.

Crowds are always a problem in safeguarding so famous a child as Shirley. On that vacation trip to Hawaii, the Temples took a suite which had access to a private promenade deck. They couldn't stroll the main decks because people would form such crowds that they could not move. Shirley, however, adores people and lots of 'em.

● A RULE HAD TO be made against her eating in the main dining room of the famous Cafe de Paris at 20th Century-Fox, because players and visitors simply had to touch and caress her. A near riot would start when she appeared. Accordingly she usually lunches in her dressing room, or in a private dining room at the café. One day she wanted to go through the main dining room, and turning to her mother said: "Please, can't I? I won't be 'spicuous!"

Never for an instant do we relax our vigilance, even though Shirley takes us for granted and forgets we exist. Even a phone call to her dressing room has two connections.

Lest you think that all these precautions might be [*Continued on page* 53]



Shirley had to be nimble-footed in this sequence with Buddy Ebsen, a scene from *Captain January.* Despite careful precautions, it was difficult and dangerous

TORTURED BY A NATION

THE TRUE STORY OF A NATION'S HIDDEN SHAME



of

20th CENTURY FOX
HOLLYWOOD

FOR HIS ACT OF MERCY!



Tricked by fate into helping an assassin, an innocent man is torn from the woman he loves...shackled ...condemned to a living death on a fever island where brutes are masters and sharks are guards!

THE STARK DRAMA
of "I am a Fugitive from a Chain Gang"

THE MIGHTY POWER
of "Les Miserables"

THE PRISONER OF SHARK ISLAND

Starring

Warner BAXTER

with

GLORIA STUART • CLAUDE GILLINGWATER

ARTHUR BYRON • O. P. HEGGIE • HARRY CAREY

AND A CAST OF ONE THOUSAND

A DARRYL F. ZANUCK 20th CENTURY PRODUCTION

Presented by Joseph M. Schenck • Directed by John Ford

Associate Producer and Screen Play by Nunnally Johnson • Based on the life of Dr. Samuel A. Mudd

CLARK GABLE *Warns Stenos What Happens* WHEN HUSBANDS GET



by WILLIAM ULMAN

CLARK GABLE grinned. It was on the set while they were shooting the ice-rink sequence for *Wife Vs. Secretary*. He started scraping the ice with the point of his skates, piling the crust into little mounds and then absently brushing it away.

He was still grinning when he looked up. "The office husband problem is a tougher subject to talk on than politics—unless you stick to the fence, and I don't like people who do that. Anyway, I've never worked in an office so I wouldn't know much about that, but, just from the way you have to figure these things out for a picture, I'd say that office wives have to be as careful as office husbands—and the poor bosses are sure on the spot.

"Look at it this way," he said, warming to the subject. "The girl in the office is apt to have a tendency to idealize the guy she's working for. After all, he pays the checks, is 'Mr.' So-and-so and is something of a big shot in his comparative field. Her whole job is to build that guy up so that he seems to amount to something even if she knows darned well he isn't half that good.

"A lot of them get to believe it themselves if 'the boss' is at all attractive, but the thing that the office wife is apt to overlook that the house wife can't, is that this big, bold, dashing man of affairs with the super-



Meet the Wife, Husband, and Secretary in M-G-M's film, *Wife vs. Secretary*. Myrna Loy plays the rôle of jealous wife, and Jean Harlow is the beautiful secretary. Well, it does present a problem, doesn't it?

CAUGHT IN A TRIANGLE

salesman's personality is also subject to hang-overs, may even wear bed-socks and probably has a foul disposition before his orange juice or bromo seltzer.

● "That's One Side of it. But now take the spot Van Sanford was in after Faith Baldwin got through with him. He was in love with his wife. He had a grand looking girl in the office who practically ran the business for him. She was crazy about him. He liked her a lot—nothing serious, just mutual understanding and respect couple with a common interest in the business. A strong bond? Certainly! But any woman who hasn't the self-confidence in herself as a wife to meet such a situation and call it for what it is worth, is either going to worry herself to death anyway or lose her husband's respect—and, eventually, love—by unfounded jealousies.

"In the picture, Myrna Loy, as Mrs. Sanford, does have that confidence in herself and it brings them back together again after a temporary split growing out of malicious gossip. People in real life are continually faced with that problem if either one of them are at all attractive. The triangle is the world's oldest story, but it's how a certain set of characters react to it and what they do that make it interesting.

"I don't think that the office wife situation is as acute these days as it used to be and, frankly, one reason I think so is that pictures have shown both men and women so many true-to-life situations and how to meet them that people are beginning to profit subconsciously from the examples set them.



Preview-minded. Here's Gable with pretty Jean Parker, attending a Hollywood preview

● "There's No Question, for example, that most modern wives are far better companions for their husbands than they were, say, thirty years ago. They go places with their men; since their so-called enfranchisement they do much the same things that used to be the sole prerogative of the males. And, therefore, they have less to fear in losing their husband's interest.

"They've gained more confidence now that they've learned to play men's games with men and they therefore no longer regard that good-looking blonde who sees their husband eight hours a day as an unscrupulous menace. There was a time when a man was undertaking a distinct family liability if he hired a looker for his office no matter how she helped his business.

"But, today, people realize that it's almost as essential for a successful business man to have an 'office-hostess' as it is to have a 'home-hostess.' I know of two or three very smart ladies who go out of their way to cultivate their husband's secretaries, when, a few years ago, it wasn't considered just right to have any social contact with a girl who worked in an office. And there is another problem. When two women get together, one at home and one at the office, in a friendly alliance to circumvent a man they both like, and make sure that he puts on his rubbers or doesn't forget to take his pills an hour before lunch, he's sunk!

"But it's swell for the girls and they aren't as apt to be so suspicious of one another. The type of man who pulls the old 'misunderstood at home' line might just as well fold up his tent and remain on the reservation. Which he deserves for his lack of originality in excuses. Likewise the wife soon learns to play better bridge because she isn't spending half her time worrying about the predatory aims of that mysterious 'Miss So-and-so' person down at Rollo's office.

● "As A Matter of fact, that same wife will eventually learn to be darned glad that her husband has a good-looking and efficient 'office wife.' After all, it's rather old-fashioned to assume that there's anything between a man and his secretary, or any other feminine employee just because they both earn a living in the same shop. The two fields of mutual admiration are really so far apart. The psychiatrists might even coin a couple of new phrases such as 'marriage-love' and 'work-love' to cover two distinct and nonconflicting emotions. Everyone knows nowadays that it is physically impossible and mentally unhealthy for both parties to attempt to be completely possessive. A business relationship is essentially mental and down far different channels, at that, than the relationships of the home.



Let's have a game of billiards, says Arline Judge to Clark, a guest at a recent party she gave. We won't tell who won

"But, with all this talk of home versus office and wife versus secretary, people are prone to overlook the plight of the two kinds of office husbands. First the man behind the desk who is pleasantly aware of an attractive girl with him—and another one to whom he's devoted at home. Second, the husband of a girl who either has to or wants to work. The second husband is in precisely the same spot as the more familiar housewife and the same rules, of course, apply to him and his conduct with his wife as apply in the reversed situation.

● "It Is The Predicament of the first man that should bring solace to the boss with a matronly and forbidding co-worker. Van Sanford, for example, has Myrna Loy at home. Many men would *never* leave home under such circumstances, but the balance comes with Jean Harlow as his very efficient aide in the office. We all know that with both men and women a person can very readily tell when a member of the opposite sex is beginning to develop the telltale symptoms of a heart attack. Now what is a man, or woman, for that matter, to do? Should a man fire an efficient girl because he suspects that her feelings are not strictly fiscal? Or should a girl quit a good job because she likes it—and the boss—too well?

"As I said before, you're trying to put me on the spot [*Continued on page* 73]





I snapped this picture of Lyle Talbot, on the left, with Lina Basquette, Stuart Erwin, June Collyer Erwin, and Mr. and Mrs. Don Woods

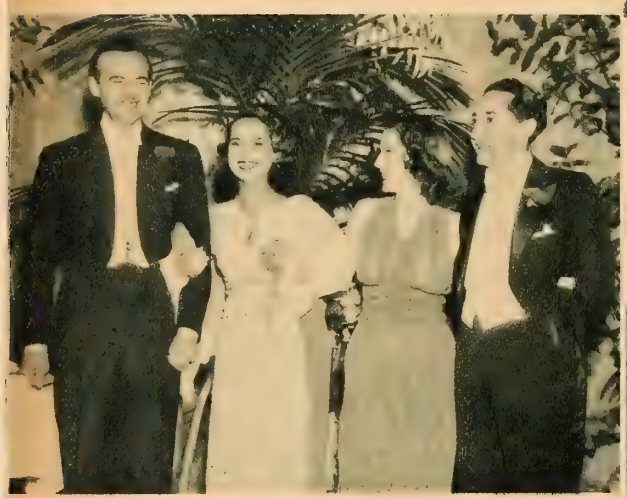
Hollywood's BIGGEST Social Splash

by CHARLES RHODES

Hollywood's Eyewitness Cameraman

Gay, happy and carefree were this trio: Anita Louise, Gene Raymond and Janet Gaynor. Gene is very popular with the young ladies of Hollywood, especially at this Mayfair Club dance





See story on opposite page

David Niven and Merle Oberon, on the left, posed with Norma Shearer and her husband, Irving Thalberg. Norma dodged the white motif, preferring a red gown



Here's Carole Lombard with Cesar Romero. To Carole goes credit for the Mayfair motif. She was a gay, hostess



I snapped this picture on the left during an intermission—Henry Fonda and Jeanette MacDonald. Above, Harold Lloyd, Dolores Costello, and Mildred Davis Lloyd. Dolores was charming in a beautiful white wig. Right, Orchestra Leader Harmon Nelson and his gorgeous wife, Bette Davis, paused for this goodnight snapshot



Hollywood Spotlights

Personification Of Moviedom's glitter was the Mayfair Club's ball held within the walls of Ritz-like Victor Hugo café Gay, fantastic, exclusive—such were the descriptions of the gala party.

Nimble-minded Carole Lombard, one of four Mayfair vice presidents, created the black-and-white motif which enhanced the splendor of the occasion. No mere movie set illusion, the ball presented scores of scintillating stars, the men in black dress suits, the ladies invariably—or nearly invariably—visions of white loveliness.

Cost of the party was astounding. Raiment and trimmings took $250,000—perhaps more—from individual purses. Dresses were the best, never costing less than $135 per gown, often more than $200.

White fox capes and white ermine wraps predominated at an average cost of $700 apiece. White crêpe pumps were everywhere, with silver and gold sandals next in popularity. Tinted toenails peeped through sheer hose. Costly jewels adorned fair necks, arms and ears. Big as hens eggs were the star sapphires worn by Carole Lombard and Jeanette MacDonald. Dolores Del Rio wore blood red rubies.

Social splash is the purpose of the Mayfair Club, yet behind it all is a worthy charity. Current president is affable David O. Selznick. Four vice presidents, a secretary, and a board of governors are elected annually. Last year the club gave more than $5,000 in proceeds to the Motion Picture Relief fund, haven for many a weary trouper. This year the donation may be doubled.

[*Continued on page* 72]



Calaban, my Calaban! Proving that their coast-to-coast romance hasn't faded, John Barrymore and Elaine Barrie are shown here at The Ballet Russe in Hollywood. The lady at the left is Elaine's mother

Quiz on the Quints

We Have Been learning a few more facts about the Dionne quintuplets since *The Country Doctor* company returned. For one thing, to be correct pronounce the word QUINtooplets, not quinTUHplets. And it's DAYfo, if you would please the worthy Dr. Dafoe. Sonia Levien, who wrote the script, made a hit with Dr. Dafoe, who wanted her to write his biography. She says he is lovable, has horse-sense.

Astonishingly enough, Darryl Zanuck found the exact double of pappa Dionne, in a man who is a veteran Hollywood actor. He is John Qualen, whom you saw in *Black Fury,* recently in *Whipsaw.* In that film he is the distracted farmer whose wife is giving birth to twins the evening Myrna Loy and Spencer Tracy take refuge in his house. Made up for the rôle, Qualen is Dionne even to the pathetic quaver in his voice. He is the father of three, was on the road at the time of each child's birth, returned during the interims. Qualen feels qualified to enact Dionne's rôle with complete sympathy.

Although no one connected with the location trip comes out with it, we have the impression that the quints' daddy is not highly rated. The most frequent question asked is how the family feel abou' having the babies taken from them. The answer is emphatically that King Edward VIII's representatives want the entire family under one roof, and may yet accomplish this.

Falling Hard » » » » » » » » » » Maxine Doyle



Maxine Doyle tries out one of those new-style Ingo bikes that have captured Hollywood's fancy



She spills! And all because of a treacherous banana peel someone dropped on the pavement!



Photostory by Charles Rhodes

This makes us just a little reminiscent of childhood! Tell us, Maxine, how's your—supper?



Binnie Barnes' restless nature creeps out everywhere she works. Here she is doing one of her old cowgirl rope-tossing acts, during an interlude on Sutter's Gold set

"Texas" Binnie Barnes Lassoes Hollywood

BINNIE BARNES has conquered Hollywood by her keen wit, her striking personality, and sensational ability in many important rôles, but her life hasn't been a long row of cream puffs!

Inmate of an orphanage . . . farm hand . . . driver of a milk wagon . . . servant . . . scrub woman . . . attendant in an insane asylum . . . taxi dancer . . . crowned off with success in Great Britain as "Texas" Binnie Barnes! That's been her life across the seas—a story of hardship that brought success because she had the nerve to try anything!

Binnie couldn't hit big time entertainment circles until she forgot her British background and became an imitation Texas cowgirl. Since then she has come a long way. She had important rôles in *Diamond Jim* and *Rendezvous*. Now she's appearing in *Sutter's Gold*, Universal's gigantic production which will be released before long. Meantime, Metro has called her back to appear in *Small Town Girl*. Success is hers—but she earned it.

"I'm proud of my background," she told us. "Proud of the poverty and hardship.

"I'm successful only because I refused to quit. I never gave up.

"Hungry, cold and discouraged, I kept reiterating my determination to rise above it all, until this became a sort of litany.

"I didn't set out to become an actress; my goals were forever changing. I was always on the alert for every little opportunity and this developed a keen sense of perception and consequently I learned about human beings and how they react to joy and sorrow, love and hate. When I crashed the stage, finally, I found my every experience to be of great value; as a matter of fact, without those experiences, I could never have become an actress."

● BINNIE'S PHILOSOPHY of life is "Keep on trying."

Binnie's real name isn't Binnie. If she had been christened it would have been as Maude Gittle, but, as this lovely creature explains, there was no time for any thought of such a ceremony. It seems that as the day of Binnie's advent approached, Papa, who had been on hand for exactly fourteen previous similar events, decided he had had enough, and disappeared. "I was born on the night after Quarter Day—the day, in England, when the rents are supposed to be paid," Binnie explained. "Mother had no money, and was promptly thrown out of the house. Ten of the children had died but mother had two boys and two girls. She parked them where she could and then found refuge a few miles from Piccadilly Circus, where I was born."

Binnie's first recollections of childhood have to do with a farm, and a papa by a second marriage known to Mama and the elder [*Continued on page* 67]

JULIET LEARNS A DANCE » » » » » » NORMA SHEARER







Agnes De Mille, noted dancing instructor, teaches Norma Shearer an Italian Renaissance waltz to be featured in Irving Thalberg's production of *Romeo and Juliet*. Leslie Howard will officiate as Romeo. Actual shooting has been launched at M-G-M

Janet Gaynor's Lucky Accident



Janet fell on her head and was forced into temporary retirement. But she wasn't so unlucky after all, as you'll see in this story about her new picture at M-G-M

When Janet Gaynor collided with Henry Fonda and suffered a concussion which forced her to withdraw from the cast of *Way Down East*, she thought that her luck had treated her most shabbily.

Actually it was a lucky accident. Janet escaped from an assignment which turned out badly, and she won a rest at a time when it was most needed.

Never strong, her program at the old Fox lot called for a constant succession of pictures, all of them sapping her small strength. Being a top notch star, there was no rest for Janet Gaynor. That stumble and fall was nothing short of providential. The result: A long rest, with complete recovery; a chance to survey her work and gain a new perspective; a new role in what promises to be one of the best pictures in her career.

That is why Janet is spotlighted this month in HOLLYWOOD. As usual, Janet emerges from a bout with adversity, to show Hollywood that nothing can down her. The title of one of her early pictures has always been prophetic of the Gaynor career; it was called *Lucky Star*. She was undoubtedly born under one, on that sixth of October, 1907.

A dicker with M-G-M took her away, on loan, from her home studio, the new 20th Century-Fox company headed by another lucky and clever person named Darryl Zanuck, to star in *Small Town Girl*.

● What Star Could ask for a better break? On top of this, Metro had decided to give her Robert Taylor for a leading man. While this was going on, Bob was over at Universal, making *Magnificent Obsession* with Irene Dunne.

Bob, needless to say, was making the most of a magnificent opportunity. The picture was an instant success. Consequently Janet had a leading man whose star was [*Continued on page* 65]

From Stone Into Cat « « « Georgie Stone



Here's Georgie Stone as you knew him in *Frisco Kid*. The make-up artist begins work



What's this! It's the half-way mark as Clay Campbell continues his alchemy of make-up



And here you have Georgie as Sanchez, the Cat, his weird rôle in *Anthony Adverse*

When MADCAP OBERON was a stowaway

When Col. Thompson left Calcutta for England, he started something! In fact, he started Merle on her career!

by HARRY LANG





Above, Merle Oberon as you'll see her with Miriam Hopkins and Joel McCrea in *These Three*. Right, the star and her friend, David Niven, visit the Cocoanut Grove

THIS IS THE true story of how Merle *really* cut loose from the small-townness of life in Calcutta, India, and took on the world. It's a story that combines a young girl's high courage and self-confidence with as unusual a sequence of happenings as you can imagine.

It is, in short, the first-time-told story of Merle Oberon's evening-gown stowaway—the same Merle you'll soon be seeing in *These Three*, a Samuel Goldwyn production with Miriam Hopkins and Joel McCrea.

To understand, you've got to go back to when Merle was Estelle O'Brien Thompson, niece of one Colonel Thompson, a huffy, bemoustached officer in His British Majesty's army in India. Besides that, she was convinced that she was the world's greatest actress — even though the only dramatics she'd ever done was to play parts with the "CATS"—the abbreviated name of the Calcutta Amateur Theatrical Society.

Now the pre-ordained life of a beautiful young girl on a British army reservation in India is to grow up, be ritzy, and eventually marry some young officer.

"But Uncle, I don't want to do that," she told the Colonel. "I want to have a career. I want to be an actress. I want to go to London."

"Piffle! Tush tush. Twaddle. Br-r-r-r-r-rumph! Stuff an' nonsense!" replied her uncle. To which sage and intelligent reasoning, Merle Oberon replied nothing.

● A FEW WEEKS later came orders for Colonel Thompson to report to London forthwith. Hastily, he made reservations on the next P. & O. liner out of Calcutta, packed his duffle, and made ready. On the day the boat sailed, Merle (let's call her Estelle Thompson—that was really her name) accompanied her uncle to the pier.

He didn't notice that his niece carried one extra handbag in addition to the packages she toted for him. If he could have seen what was in it, he'd have swallowed his British Adam's apple. In it were a half dozen sandwiches, a bottle of fresh water, some underwear and hankies and things—and Merle's best evening gown, of all things!

Up the gangplank she walked, meekly, behind the resplendent trappings of one of His Majesty's colonels. At the door to his stateroom, as the ship's whistle tooted its final "all-ashore," he bade Merle goodbye.

"Au revoir, my child," he said; "be a good girl."

"Bon voyage, uncle, dear. And I'll see you again, soon." (That was a crafty crack!)

● DOWN THE COMPANIONWAY she walked, around a corner, turning for one last wave at her uncle. And then did she walk up the stairs and across the deck and down the gangplank, like a good little English girl? Yes she did—my eye! She tried a stateroom door; it opened. She stepped in. The berths were unmade—no linen. Here was luck. [*Continued on page* 59]



MY DAUGHTER Sally Eilers

by Mrs. Eilers

(as told to Harmony Haynes)



Here's an ideal mother and daughter combination. Mrs. Eilers worked out a unique plan of mutual understanding which played an important part in Sally's early life

MR. EILERS AND I had been married seven years when Sally arrived so you can just imagine how welcome she was! Now that I look back, I wonder how we, as parents, ever survived. We had planned and hoped and prayed for a child for so long that when our wish was granted our joy knew no limitations.

And the poor baby! We hardly left her side for a moment. When she was asleep, we hovered near to be sure she was breathing. The minute her eyes opened, we excitedly picked her up and played with her. Day or night—it made no difference—on went every light in the house, steam heat was turned on full blast, while we cut capers to amuse the baby, never once realizing that she was amusing us much more than we were amusing her.

Twenty-one months later, Bud was born. A second baby should have sobered us down and made us realize that we weren't using the best judgment in rearing children, but it didn't. We merely doubled our efforts as head of the entertainment committee.

To be very truthful in the matter, I must say that we considered ourselves experts in baby-tending until just a couple of months ago when Sally, much to our joy, permitted her baby and his nurse to remain at our house while her new home was being remodeled.

● WE WERE AS tickled as a pair of kids with a new toy and we treated Junior just as we had treated Sally and Bud, never leaving him for a moment unless he was sound asleep and then impatiently waiting for him to awaken. Oh, we had such a grand time until Sally discovered that we were spoiling the baby and told us that we would make a nervous wreck out of him.

Of course, Sally was right and from then on we followed the schedule prescribed for him—so many hours of rest, so many for play, but many a time when the baby was resting, I've caught old Mr. Eilers with that "Oh-for-the-good-days" look on his face and knew that we were both thinking the same thing.

We were bent on making our children happy at all times and perhaps we carried it to an exaggerated degree, but the result in the children themselves and the happiness we have had from them since they have grown up have been all the proof we needed that our method was successful.

We did not believe in physical punishment, therefore we never *spanked* our children. They were good children but even good little boys and girls have to be punished once in a while. When they were tiny, we let them get by with most anything. When they were old enough to understand what punishment was, we used the sacrifice method, depriving them of some pleasure. We always carefully explained why they must be punished and in the majority of cases, the same offense was not repeated.

● SALLY WAS only three years old when she began to be a very independent little miss. She had a mind of her own and insisted upon using it. She was rarely naughty or disobedient. She was easy to reason with but demanded a reason for everything.

We encouraged her in this, believing that children have a right to know why they can't do one thing and must do another. It isn't always easy to get an explanation across to a child but it can be done if patience is exercised. If it took me hours, including a trip to the library or the children's hospital to teach Sally just what happened to little girls who refused to drink their milk, the very fact that she drank it after that was well worth the time and patience I exercised in the matter.

It was never very difficult to teach Sally—she seemed to absorb knowledge rather than learn it. She was an active little body, busy from morning until night, doing something and working very hard at that something. Nothing ever seemed beyond her small power to perform.

Sally liked responsibility but she wanted all of it or none of it. "Just helping" never appealed to her.

Because she did like responsibility, I permitted her to do anything that she felt capable of doing. She was but eight years old when [*Continued on page* 63]

THE STARS Turn Comets

Hollywood's so Air-minded that they throw parties in mid-air these days!

by GEORGE ROGERS



IN HOLLYWOOD when you haven't got anything better to do, you go and see a star off somewhere.

If the star is a friend of yours, this costs you an orchid or a box of cigars; if they don't know you, all you have to do is look and sigh, which, even in Hollywood, is free. You used to go to the Santa Fe Chief or the Dollar Line Pier to practice these sports, but now you go to the Airport where the big silver TWA planes roar in and out carrying their quotas of Lombards and Astaires.

I went out one day to see Gail Patrick off for the East and to console Bob Cobb, the presiding genius of all the Brown Derbies, big and little. I took one look at the huge orchid Cobb was carrying and then carefully and quietly dropped the gardenia I'd brought along behind the nearest potted palm. As the vast Sky Chief roared off Bob looked as though he needed a drink so we gravitated into The Cockpit, a little bar at the terminal where passengers get their first or last California libations.

● WITH THE THIRD Tom Collins there arrived a tall, blond, blue-eyed QB with a military mustache. He answered to the name of Lamar Nelson and, when pressed, explained that QB meant Quiet Birdmen, an organization of war-time aces who don't boast about it. Prior to his promotion to a ground job he had been one of TWA's top pilots. We chewed the rag in that desultory fashion inspired by a couple of drinks and the occasional roar of an incoming or outgoing plane—and I learned one thing.

Pilots are just as interested in the stars they carry as the stars seem to be in the pilots. In the lore of flying fields there

[*Continued on page 57*]





Top, Gail Patrick dishes out tickets to 14 guests boarding a TWA Sky Chief plane for a midnight party over the Mojave Desert! Center, Elissa Landi, left, and Katharine Hepburn find themselves aboard the same plane going east. Left, Conrad Nagel and Florence Rice pause in front of a gigantic Douglas airliner used on the transcontinental run of American Airways

HOLLYWOOD

Our Candid Cameraman Shoots "THE GREAT ZIEGFELD"

History repeats itself —the brilliant stars of yesterday's Follies live again on the screen!



Luise Rainer and William Powell (above) look things over on the elaborate M-G-M set during filming of the life story of Florenz Ziegfeld. Right, Director "Pop" Leonard figures out some dialogue for Powell while the latter renews his make-up. Powell plays the rôle of Ziegfeld







"I'll be ready as soon as my hair is fixed and I powder my nose," Luise Rainer tells Director Leonard. She enacts the rôle of Anna Held



Photos by
Charles Rhodes



Top center, Sandow, the Strong Man—and it's none other than Nat Pendleton, does a trick for Raymond Walburn and Reginald Owen; below, Frank Morgan, Myrna Loy (who plays the rôle of Billie Burke), Powell and Director Leonard take a moment off during shooting for a jovial conversation



No wonder they call diminutive Luise "Bright Eyes". She's giving a good example here while talking with Bob Ritchie, Jeanette MacDonald's manager, and Dick Arlen. It goes to prove that making pictures isn't all hard work!

ANY NOSE IS CONSPICUOUS

without *moisture-proof* powder

Combat shine, floury streaks, clogged pores with Luxor, the truly *moisture-proof* and *shine-proof* face powder 6,000,000 women use!



● So many women are cheated of poise and charm by shiny nose, floury streaks, clogged pores! Yet a simple change to Luxor, the moisture-proof face powder, often clears up these conditions like magic!

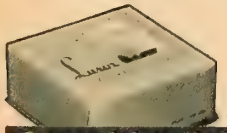
The secret is simple. Tiny pores on your face give off moisture. If face powder absorbs this natural skin-moisture, a paste results. Nose and face look shiny, floury streaks form, and often pores themselves clog up.

So discard, today, whatever face powder you may be using. And try Luxor on our money-back guarantee.

Make this test. Put a little Luxor powder in a glass of water. Note how it stays soft and fine—won't mix into paste. Thus you know Luxor won't mix with skin moisture and cause shine and blemishes. To induce you to try this marvelous face powder in a range of smart modern shades, we offer this gift at any cosmetic counter:

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55c moisture-proof FACE-POWDER Luxor

Coupon brings 4-piece make-up kit!



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Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada). Check,

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ROUGE: Radiant ☐ Medium ☐ Sunglow ☐ Pastel ☐ Vivid ☐ Roseblush ☐

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City .....

For Lovelier Hands . . . .

Proper care will improve any person's hands! Here are some excellent tips to follow



Anita Louise's beautiful hands were selected as the most perfect in Hollywood by S. Cartaino Scarpitta, famous Italian sculptor. He will use them as models in his new statue, "Aspiration"

By Ann Vernon

WOMEN SEEM to be more interested in their hands and nails than they were a year ago. My mail is full of questions like these: "What are the smartest shades of nail polish?"... "How can I keep my hands soft and white?"... "What do you advise for ragged cuticle?"

I'm not sure what has caused this increased interest in hands and nails, but I have a suspicion that those beautifully cared-for hands we've all seen gesturing on the screen have been partially responsible. We American movie fans have copied Hollywood hairstyles, eyelashes, lips and frocks—so it's perfectly natural that we should eventually go in for "Hollywood Hands"...

The screen has helped to teach us that *any* hand of normal shape or size can be beautiful, provided it is cared for meticulously and trained to gesture gracefully. We used to think that a woman's hands had to be small and plump, with tapered fingers and delicate nails to be beautiful—but Katharine Hepburn's large, thin hands with their strength and dramatic force have convinced us that this type of hand has its charm, too.

I don't want you to think for an instant that lovely hands like Anita Louise's are just accidental *or* that the stars spend a fortune on professional manicures. Quite the contrary! Producers realize how necessary a woman's hands are in accenting her beauty of face and figure, so they insist that each star care for her hands and nails meticulously.

Some of the stars have professional manicures twice a week, with daily touch-ups; but some of [*Continued on page* 55]

Write Ann Vernon regarding your beauty problems. She will be glad to serve you personally concerning the skin, hair and figure. Don't hesitate to ask for the trade names of the interesting products mentioned in this article. Address Miss Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York. Be sure and enclose a stamped and addressed envelope for her reply. There's no other charge!



But Aunt Laura comes to the Rescue

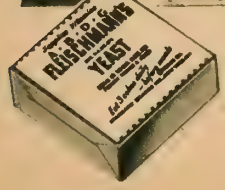












—clears the skin

by clearing skin irritants out of the blood

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Don't let Adolescent Pimples give YOU a job problem

FROM the beginning of adolescence—at about 13 until 25, or even longer—young people are frequently worried by pimples.

Important glands develop and final growth takes place during this time. This causes disturbances throughout the body. The skin becomes oversensitive. Waste poisons in the blood irritate this sensitive skin. Pimples pop out!

But you can overcome these adolescent pimples. Fleischmann's fresh Yeast clears the skin irritants out of your blood. Unsightly pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals—plain, or in a little water—until your skin is entirely clear. Start today.



I CAN'T COME: IT'S THE WRONG TIME OF THE MONTH

NONSENSE! TAKE SOME MIDOL AND YOU'LL BE YOURSELF

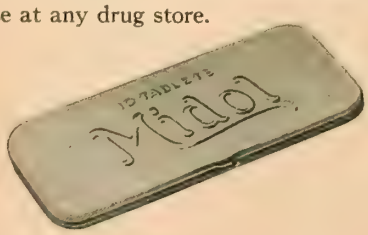


Don't Suffer From "REGULAR" Pain

It's an old-fashioned girl who still suffers each month when there is really no need to! It's just too bad for the girl who doesn't know she can keep her dates and keep comfortable. This is the way:

Watch the calendar. At the first sign of approaching pain, take a Midol tablet and drink a glass of water, and you may escape the expected pain entirely. If not, a second tablet should check it within a few minutes. Midol often helps women who have always had a very hard time. And the relief is lasting; two tablets see you through your worst day. Yet they contain no narcotic and form no habit. They do not interfere in any way with the normal and necessary menstrual process. But don't be fooled by ordinary pain tablets offered as a specific for menstrual pain! Midol is a special medicine offered for this special purpose.

Must you favor yourself, and save yourself, certain days of every month? Midol might give you back those days you have had to be so careful. You can get these tablets in a trim little aluminum case at any drug store.



THE PROJECTION Room

Reviewing the Previews with JACK SMALLEY



Harold Lloyd hits new highs in funny business in *The Milky Way*



James Stewart and MargaretSullavan make a grand pair appearing in *Next Time We Love*

KLONDIKE ANNIE
(Paramount)

● Having slid a knife into a villainous Chinaman and sent him to his revered ancestors, Mae West decides that San Francisco is no longer a healthy climate for her. Thus begins a new adventure, and one which easily ranks with the pictures which have made Miss West a glittering star in a heaven all her own. Goodness knows (and goodness was just the trouble!) this film was tough to produce, what with censor problems and the eagle eye of Ernst Lubitsch. Herr Lubitsch, boss of Paramount, suggested retakes, Victor McLaglen was busy at another studio, and verily the travail of bringing forth this opus was heartrending. But once viewed, it was worth it. Mae never looked more ravishing, particularly when she sings a low down ballad called *Oriental Mood*, and never were her wisecracks more telling, particularly again when she remarks: "Give a man a free hand and he tries to put it all over you."

Mae protects her gags by closing her sets to visitors, thus her lines spring fresh and tangy from the screen. Some of the crax may never reach you, however, for scissoring is inevitable in a West film. It's not what she says, so much, as how she says it. The plot of the story is going to be criticised in many quarters. Mae takes the place of a dead evangelist, Sister Annie, when she flees by boat to the Klondike. Forced to carry out the deception she puts pep into preaching, gets such good results that she even feels vague stirrings of conscience, and decides to go back to face the music. As usual, several men compete for her love; the Mountie (Phil Reed) out to get his woman, and McLaglen, hardboiled steamer captain. We shall let you guess which succeeds. Miss West has found an ideal director in rough and ready Raoul Walsh, one time actor whose eye accident turned him to megaphoning. Walsh is as direct and effective as Mae; they will doubtless team in more pictures.

NEXT TIME WE LOVE
(Universal)

● Ursula Parrott's excellent novel, "Next Time We Live," has been altered in more ways than the transition of a letter to make *Next Time We Love* into a starring vehicle for Margaret Sullavan. It is the story of a girl and boy whose ambitions are so strong as to bring tragedy to their marriage. Miss Sullavan succeeds in a stage career, her husband, James Stewart, becomes a noted foreign correspondent. Quite obviously this leaves them little time together. In the story each makes more sacrifices to be with each other; the wife spends three years in China with her husband. In the picture we feel at times that their choice of diverse paths is not always necessary.

Beyond that, however, the film must be awarded a high place for its brilliant moments, its episodes as finely cut and sparkling as jewels. Few were the dry eyes when the preview audience filed out of the projection room. Not only must we thank Miss Sullavan for a magnificent job, but it was she who discovered James Stewart, gave him the leading rôle which at once places him in the ranks of such players as Henry Fonda, Fred MacMurray. Stewart is Fonda's room mate, a large-boned, attractive fellow who most certainly repaid Miss Sullavan's faith in his ability. You will want to see more of

him. Ray Milland is sympathetic as the devoted friend of the couple, and one has no regret that the picture ends with every indication Miss Sullavan will come under his protection.

THE MILKY WAY
(Paramount)

● Helpless with laughter, those who left the projection room after seeing *The Milky Way* were indeed loud in their praise, remarking it the best comedy of the year. Harold Lloyd hangs up a mark hard to shoot at for those comedies which will compete with his for honors in 1936.

It is the story of an inoffensive milk wagon driver who ducks a blow in a street brawl. The far-reaching consequences provide mirth galore, for the punch intended for him knocks out a boxing champ, and the papers carry the story that the champ was laid low by a milk wagon driver. As a play it was a smash hit, yet as a picture the wider scope of the screen adds many a new situation, many an additional laugh. Lloyd of course can't fight, yet he can *duck*. He learned it ducking blows from neighborhood rowdies. To save the champ's reputation, it finally becomes necessary to arrange a bout so that the champ can knock out the milkman for all the world to see. But you can guess the outcome of this effort.

Lynn Root, co-author of the play, left the projection room holding his sides—there were so many new gags to laugh at. His bride, formerly on the staff of HOLLYWOOD Magazine here, showed pardonable pride in the now famous Mr. Root. Gamins waiting outside for glimpses of celebrities, craned necks to see Harold Lloyd emerge. He stood on the curbstone, sans his spectacles, while gawkers elbowed him aside, hoping for a glimpse of Lloyd! Even visitors on the set, knowing that Lloyd is working, often fail to recognize him until he puts on his specs. The film was many months in the making, due to delays of illnesses in the cast. Viewing *The Milky Way*, however, it appears to be the unanimous opinion that here was a picture well worth all the grief.

PRISONER OF SHARK ISLAND
(20th Century-Fox)

● Darryl Zanuck, dynamogul of 20th Century-Fox, leaned forward as he read an item in *Time*. It was a brief account of the exploits of Dr. Samuel Alexander Mudd, the man who set John Wilkes Booth's leg after his assassination of Abraham Lincoln, and for that act of mercy was condemned to America's "Devil's Island"—the fort on Dry Tortugas Island off Florida. The other day we saw the result of that chance item on the screen, the whole dramatic tale recreated by the miracle of the movies.

Warner Baxter plays Dr. Mudd, country doctor at peace with the world. His wife, Gloria Stuart, his child, Martha, are his whole existence. Then, in the mob hysteria following the killing of Lincoln, at the most critical moment in the Union's history, Mudd is arrested as a conspirator.

John Ford, who made *The Informer*, gives us what follows in a tone of grim reality and suspense. The attempted escape of Baxter from Shark Island is superb drama. Gloria Stuart draws rich values from her scenes as she goes to desperate lengths to free her husband. Claude Gillingwater, as a Southern colonel, contributes a scene that you'll long remember.

Paul wins the ring and the Girl



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MAKE *sure* you don't have bad breath! Use Colgate Dental Cream. Its special penetrating foam removes *all* the decaying food deposits lodged between the teeth, along the gums and around the tongue—which dentists agree are the source of most bad breath. At the same time, a unique, grit-free ingredient polishes the enamel—makes teeth sparkle.

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Now-NO BAD BREATH *behind his* SPARKLING SMILE!

20¢ LARGE SIZE Giant Size, over twice as much, 35¢

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Accepted and Approved — 2273 — Good Housekeeping Bureau

WARNING!

to the girl who's in *Love*



YOU spend long hours making yourself attractive for him to look at. Hair, skin, eyes, lips, fingernails, clothes . . . you want him to approve of every least detail.

But don't forget—one ugly thing can undo in a minute all the care you've taken with your looks. *The unpleasant odor of underarm perspiration.*

Nothing so quickly and surely disillusions a man about a lovely looking girl as this.

Don't run the risk. Give your underarms necessary daily care, just as you give your face.

There's a quick, easy way to do it. Mum!

It takes just half a minute to use Mum. And you can use it any time, before dressing or after. For Mum is harmless to clothing.

It's soothing to the skin, too. You can use it right after shaving the underarms.

Remember, Mum doesn't prevent the perspiration itself — just its horrid odor. Depend upon it to keep you safe from this danger to your happiness. Bristol-Myers, Inc., 630 Fifth Ave., New York.



TAKES THE ODOR OUT OF PERSPIRATION

ON SANITARY NAPKINS Mum protects you from another ever-threatening danger of unpleasantness.

Snoopin' ON THE STARS

Many a filmland tourist misses seeing even one star! Our Secret Agent will find plenty of them when you make our Second Annual Movieland Tour!

by SECRET AGENT No. 13



THERE'S ALL THE thrill of a big game hunt in coming upon a big star unawares. Tingles run up and down your spine, and you rush off to tell your friends all about the exciting encounter.

Your secret agent has uncovered many ways of nabbing the stars in their native habitat, of which more will be said later. But right now he has to tell you the news of the best plan ever devised for seeing stars by the bushel!

That scheme is one worked out by Hollywood and its sister magazines, to charter a special train for a two weeks' all-expense tour to Hollywood, and really get organized in hunting the stars with pun and camera in the wilds of Filmania. Last year 200 vacationists boarded our Movieland Tour train in Chicago for two weeks of high adventure,



Margaret Sullavan, above, promises to come out of comparative seclusion to greet members of the Movieland Tour! Center, the famous Brown Derby Cafe, picturesque Hollywood spot favored by stars



Here's gay, sweet Paula Stone! You'll see her and other young stars of filmland

culminating in trips to the studios and a party at the home of Raquel Torres in which our guests bagged about all the big stars in town—snapshooting them right and left, and filling their autograph books.

This year there will be not one but TWO Movieland tours, leaving Chicago July 19 and August 9, with Hollywood as the Mecca of the pilgrims. Two of the biggest studios on the coast will show our guests how pictures are made: 20th Century-Fox and Universal. Plans have been completed for the first party, with Paula Stone acting as hostess at her lovely home in the hills back of Hollywood. Dozens of famous stars have been invited to attend.

● NATURALLY, NO SUCH opportunity exists for the usual tourist to Hollywood. Getting into a studio is like cracking a

safe in the mint. As for meeting the stars at a party and having your picture taken with them—well, that's reserved for prime ministers and presidents! But HOLLYWOOD Magazine has fixed all that; our guests will be king! Out at 20th Century-Fox, Shirley Temple's home studio, the genial Darryl Zanuck (who not only produces hits but writes 'em himself!) is going to issue a royal command to his big stars to be on hand to meet you all. Come see the current 20th Century-Fox films so that you can recognize the sets and actors when you see them.

As for Paula Stone, that lovely titian-haired pet of the Warner Brothers studio is getting a big thrill making preparations for her party for you. Naturally she has asked all her best friends to come— Warner actresses and other pals. Paula belongs to the younger set—Tom Brown, Patricia Ellis, Anita Louise—you know. They are lots of fun on a party. And we hope her famous father, Fred Stone, can be there too. He's just finished making *Farmer in the Dell.* Did you see him as Katharine Hepburn's father in *Alice Adams?* And wasn't he grand?

The older generation knows Fred Stone as probably the greatest Broadway figure of all time, and that includes the illustrious Will Rogers, whose fame in films was like Fred's fame in *Wizard of Oz, Jack-o-Lantern, The Red Mill* and other comedies that packed 'em in for thirty years in New York. And isn't it swell that his daughter is going to be famous, too? Watch for her in Warner pictures. Although she just got started, already she has made *Slide, Nellie, Slide,* and a western with Nick Foran.

● NOW, YOUR SLEUTH promised to tell how to snoop on the stars. If you don't come with the Movieland Tour, you have to stalk the celebrities in their favorite haunts. Some of these you'll want to see when you come out. There's the Brown Derby, for instance. Famous all over the world. The one at Hollywood and Vine street is filled from floor to ceiling with cartoons of stars, and it's a popular sport to try to name the most stars from those drawings. Lots of stars come here.

And just as many come to the Brown Derby in Beverly Hills. Lunch there and you'll see a dozen. And around the corner is the Victor Hugo, another rendezvous. Of course there's the Trocadero for night clubbing, or the Cafe Lamaze. For afternoon cocktails visit the Cine Grill at the Roosevelt Hotel, headquarters of the Tour. By the way, we're planning a big party at the Roosevelt, just for our guests, to be held in their noted Blossom Room. Eadie Adams sings in the Cine Grill every night. She's a Metro gal, and lovely to behold. Like to meet her? Then come along!

Another hot tip to hunters—go to Max Factor's gorgeous beauty salons just off the boulevard. When this was given a grand opening a few months ago, Jean Harlow dedicated the brownette room, Claudette Colbert dedicated the one for brunettes, Ginger Rogers was the goddess of the redheads, and so on through the various shades of tresses adorning our stars. Well, they pop in there at all hours of the afternoon for beauty treatments. The elder Factor is justly proud of this magnificent showroom, beauty salon and factory, and we're planning to have him throw open the place for our guests as a special treat, and give everybody Factor products for remembrance. Wouldn't that be fun? [*Continued on page* 53]



JITTERY?

It's upsetting to every woman—that haunting fear of embarrassment. It hampers you at work or at play.

And yet—there's no excuse for "accident panic" now. The new Modess is *certain-safe.* It's one sanitary pad that *can't* betray you!



HAVE YOUR FUN WITHOUT A FEAR!

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End "accident panic"— ask for Certain-Safe

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Try N-O-V-O—the safe, easy-to-use, douche powder in its new Blue and Silver Box. Cleanses! Deodorizes! (Not a contraceptive.) At your drug or department store

IF YOU ARE WEAK, PALE RUNDOWN AND SKINNY MAKE THIS SIMPLE TEST



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As the result of tests covering thousands of weakened, run-down, nervous, skinny folks, science now claims that it is GLANDS STARVING FOR IODINE that keep you pale, tired-out, underweight and ailing. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into "stay-there" flesh, new strength and energy.

The most important gland—the one which actually controls body weight—needs a definite ration of iodine all the time — NATURAL ASSIMILABLE IODINE—not to be confused with chemical iodides which often prove toxic. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting-digested foods into firm flesh, new strength and energy.

To get this vital mineral in convenient, concentrated and assimilable form, take Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1300 times more iodine than oysters, once considered the best source. 6 tablets alone contain more NATURAL IODINE than 486 lbs. of spinach or 1387 lbs. of lettuce.

Make this test with Kelpamalt: First weigh yourself and see how long you can work or how far you can walk without tiring. Then take 3 Kelpamalt Tablets with each meal for 2 weeks and again weigh yourself and notice how much longer you can work without tiring, how much farther you can walk. Notice how much better you feel, sleep and eat. Watch flattering extra lbs. appear in place of scrawny hollows. And if you don't gain 5 lbs. the very first week the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

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TOPPER'S REVIEWS

If he waves his hat, it's grand! Otherwise—!

by TED MAGEE



Marlene Dietrich and Gary Cooper combine drama and humor in *Desire*. It's one of the distinctly better films that is sure to capture your fancy

CAPTAIN JANUARY—(20th Century)—A grizzled old lighthouse keeper—Guy Kibbee—adopts a child he has saved from the sea. With this beginning, Shirley Temple as the child is given every opportunity to captivate her audience, and Shirley does! She handles the lighter moments most entertainingly, does an intricate and dangerous dance down the winding stairs of the beacon light. Then trouble arrives in the form of a truant officer bent on removing Shirley from the loving care of Captain January. There is real drama in Shirley's school tests, the crux of the argument over her supervision. The little actress shows in this film a constantly growing power to hold audiences under her emotional spell. In her dance sequence with Buddy Ebsen she reveals definite possibilities toward expert handling of intricate steps. Outstanding moment: the strange combination of Shirley, Kibbee, and Slim Summerville singing with mingled sentiment and hilarity the opera *Lucia de Lammermoor*.

DESIRE — (Paramount) — Spanish moons, jewel thieves, and a romantic young American cross paths amid subtle innuendo and frequent laughs; Marlene Dietrich emerges as the dynamic woman you have been hoping to see and Gary Cooper has everything along the lines of a hero. *Desire* gets off to a rip-roaring start. Marlene, one of the gang, leads a jeweler to think she is the wife of a mental specialist, then convinces the doctor she is the jeweler's mate. With a priceless string of pearls at stake, she sends the jeweler to the doctor, escapes while the jeweler tries to collect for the pearls. In Spain she meets Cooper, plants the pearls on him when she gets in a tight spot. The remainder of the plot we shall leave to the theater. In *Desire* La Dietrich is as beautiful and alluring as the title suggests, but this time she is given a chance to evolve from a hard, calculating rôle into a tender, regretting lover. Except for an inevitably slow spot necessary for this change of character, *Desire* speeds along at a merry pace, with Gary Cooper contributing heavily to the laugh budget. John Halliday, Ernest Cossart and Alan Mowbray deserve special mention for excellent portrayal of lesser rôles.

STRIKE ME PINK—(United Artists)—It seldom takes a good excuse for Eddie Cantor to be funny; *Strike Me Pink* nevertheless offers unusual reasons for an exceptional picture. The result is an uproarious comedy that has Cantor the manager of an amusement park combating a group of criminals attempting to install slot machines. Sally Eilers provides the love interest, the park provides the thrills. Tight situation: when Cantor falls from an observation balloon. Funniest gag: Cantor trying to decide whether he'll be a man or a mouse by the flip of the coin.

EVERY SATURDAY NIGHT — (20th Century-Fox)—That family life can provide top notch entertainment, is the theory this film proceeds to prove. There isn't a star name in a carload, but don't allow yourself to think the picture should be overlooked. There is a sort of Will Rogers touch to the whole thing. The events that happen occur in every home, and therein lies the secret of the picture's

strong appeal. The first of a series featuring "Our American Family"—a group of excellent players of all ages—the film will make you better acquainted with Jed Prouty (the father), Spring Byington (the mother), Florence Roberts (the grandmother), and the kids: George Ernest, June Lang, Kenneth Howell; Phyllis Fraser is excellent as the girl flirt. Thomas Beck handles the rôle of June Lang's boy friend nicely. Others deserving mention are Paul Stanton, Kay Hughes, and the Paxton sisters.

VOICE OF BUGLE ANN—(M-G-M)—If the man hadn't loved his dog as much as life itself, there would have been no story. But John Barrymore, as the hillbilly dog raiser, did love the bugle-voiced pup, and when he suspected a neighbor of harming the animal, he shot the neighbor. The long famous courtroom speech about a dog will take on new meaning with Barrymore's silver-tongued oratory. There is a tender romance between Eric Linden and Maureen O'Sullivan, and a strangely powerful climax after Barrymore has left the prison. This is down to earth stuff about real people, the hills, and dogs.

FOLLOW THE FLEET—(RKO)—Hollywood's favorite combination clicks again as Ginger Rogers and Fred Astaire go through their dances better than ever. The story—about the navy—isn't quite up to their best, but individual performances are excellent. Harriet Hilliard comes close to stealing the show, promises big things for the future. Her two songs scored heavily; she can act, looks lovely. All the tunes were written by Irving Berlin. Generally speaking, they're better than most other Astaire-Rogers songs. *Follow the Fleet* offers real entertainment for your money. A comedy dance routine by the two stars is perhaps their best since they did the Continental.

LOVE ON A BET — (RKO) — The wager: Gene Raymond bets his rich uncle he can bum his way from New York, clad only in underwear, and end up on the west coast with a good suit, $100 in cash, and a sweetheart. En route he gets a ride with Wendy Barrie and her aunt, Helen Broderick. Wendy proves to be the sweetheart, but whether Gene can fulfill the other requirements is something for you to find out. All three handle their rôles nicely. *Love on a Bet* is good entertainment, flip comedy. It pretends to be nothing more nor less.

COLLEEN — (Warners) — Jack Oakie, the old picture stealer, turns the trick again, and if there is anything to remember *Colleen* by, it isn't Dick Powell nor Ruby Keeler. In the first place, they have one of those plots. . . . Hugh Herbert, the nit-wit, owns a dress shop managed by Joan Blondell. Powell's the nephew of Herbert. Ruby just works there, and Oakie is the old buttinsky.

Brief Reviews on page 47



Small Picture typifies the girl who neglects her looks . . Larger Picture— the same girl after she has been to the Beauty Shop

. . GO TO YOUR BEAUTY SHOP EVERY WEEK . . AND, IT HELPS TO KEEP LIFE AND SPARKLE IN YOUR FACE TO ENJOY DOUBLE MINT GUM DAILY

EYE MAKE-UP

done in good taste

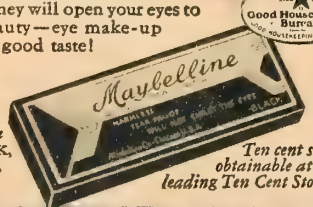




Beautiful eyes are the most important feature of any woman's charm—that is why fastidious women who wish to be exquisitely groomed in eye make-up demand *Maybelline* eye beauty aids. They know that the modern magic of these fine cosmetic creations gives them the *natural* appearance of beautiful eyes. Not to use Maybelline eye beauty aids is sheer neglect of charm. When you see what lovely long, dark lashes, softly shaded lids, and gracefully formed eyebrows Maybelline eye beauty aids can give you, you'll adore these exquisite eye cosmetics. You will want the entire line of Maybelline eye beauty aids to effect a perfect harmony in your complete eye make-up. Try them today—they will open your eyes to new beauty—eye make-up done in good taste!

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Add the Maryland touch to Your Cooking

Gloria Stuart's unusual recipes will give you new variety in menus!

By Dorothy Dwan



Gloria Stuart, 20th Century player, consults with her chef, August Agazzomi, regarding her recipes of the 60's, inspired by her rôle in 20th Century's production of *Shark Island*

THROW away your history books, spurn the public libraries, and look up Gloria Stuart, if you need a few historical facts on the State of Maryland.

No, Gloria wasn't born there—she is one of the few native daughters to be found in California—but she is Mrs. Samuel Mudd in *The Prisoner of Shark Island*. And it still doesn't make sense, does it?

I couldn't understand the unusual atmosphere surrounding the *Shark Island* set, either. Usually, players are strolling around, talking and smoking. Others are absorbed in a card game, while the ambitious actresses are knitting or sewing, but on this stage, the cast was conversing in serious tones, or reading ponderous volumes.

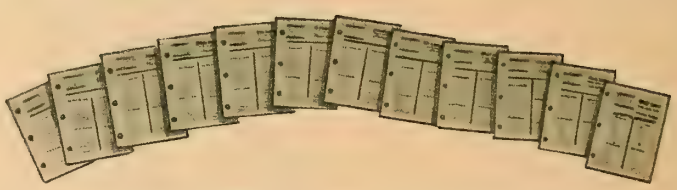
"Look, Gloria has me doing it too," Warner Baxter said, with a sheepish grin, showing me his book.

"Want to join the history class?" the actress invited.

"What is going on?" I asked. "You even have the prop boys and electricians tiptoeing around."

"Blame it all on the long jump between 1860 and 1936," laughed Gloria. "The clothes, our actions, even our thoughts have changed. When I was cast in this picture, I raided the research department. I wanted to be familiar with the Abraham Lincoln era, what the customs were, and to absorb any details I could pick up."

● WARNER BAXTER added, "Until Gloria came to the studio, steeped in knowledge, and reformed us, I'm afraid all that the cast knew [*Continued on page 52*]



MONA BARRIE'S AUTOGRAPHED RECIPES

Looking for something different in soups for the dinner table? Well, here you are—Mona Barrie's own collection and you can have them FREE! Write now for the kitchen tested recipes, printed—like all our leaflets—on a punched leaflet to fit a standard collegiate notebook!

Here's your chance for a modern file of the very finest recipes. Select one or a dozen, and enclose the necessary cash. Remember, the recipes are all tested by Anna Belle Lee, noted home economics expert in the Hollywood Citizen-News building!

Mona Barrie's Favorite Soups	FREE
Tuna Recipes from James Cagney	5c
Leftover Surprises from Sally Eilers	5c
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Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS ENCLOSED!

BETTER PICTURE GUIDE

PUT THESE ON YOUR "MUST" LIST:

Rose Marie—(M-G-M)—Jeanette MacDonald and Nelson Eddy amid beautiful scenery and beautiful songs. One of the very best.

King of Burlesque—(20th Century)—A musical show that clicks. Warner Baxter, Jack Oakie, Alice Faye, Mona Barrie and others.

Magnificent Obsession—(Universal)—Irene Dunne and Robert Taylor in the screen version of the best seller.

Captain Blood—(Warners) In which you meet a dashing hero by the name of Errol Flynn and get better acquainted with lovely Olivia de Havilland.

Mutiny on the Bounty—(M-G-M)—Gable, Laughton and Tone in a magnificent saga of the sea.

Thanks A Million—(20th Century)—Rollicking musical with Dick Powell as the ultra-star.

Night at the Opera—(M-G-M)—Three Marx brothers raise the roof at the opera. Screamingly funny.

Story of Louis Pasteur—(Warners)—Paul Muni, Donald Woods, Anita Louise in an absorbing science story.

Crime and Punishment—(Columbia)—Magnificent acting by Edward Arnold, Peter Lorre, Marian Marsh. Morbid, but terrifically dramatic.

I Dream Too Much—(RKO)—Lily Pons brings her voice and personality to the screen. You will not be disappointed.

Top Hat—(RKO)—Fred Astaire and Ginger Rogers in a top notch musical show. Very entertaining.

Midsummer Night's Dream—(Warners)—All star cast makes Shakespeare easy to take. Glorious settings.

Diamond Jim—(Universal)—Edward Arnold clicks magnificently in the life story of the famous Diamond Jim Brady.

Broadway Melody—(M-G-M)—One of the best all-around musicals yet to reach the screen. Cheers for Eleanor Powell.

WATCH FOR THESE BETTER FILMS:

Petrified Forest—(Warners)—Leslie Howard and Bette Davis continue the high standards of the stage play. Swell desert stuff.

Anything Goes—(Paramount)—Bing Crosby, Ethel Merman and superior cast in a tuneful musical show.

Modern Times—(United Artists)—Charles Chaplin returns to the screen in good comedy. Maybe not his very best, but good.

Just A Girl—(G-B)—Meet Jessie Matthews, the new British sensation, in a girl-imitates-boy rôle.

Ceiling Zero—(Warners)—The best Cagney-Pat O'Brien film in ages. Funny, dramatic, dynamic. Pretty near sensational.

Passing of the Third Floor Back—(G-B)—Conrad Veidt deftly handles the rôle of the Stranger who straightens out tangled lives.

Rendezvous—(M-G-M)—William Powell, Rosalind Russell in a World War spy story.

Frisco Kid—(Warners)—James Cagney, Margaret Lindsay, Donald Woods in a Barbary Coast story.

O'Shaughnessy's Boy—(M-G-M)—Wallace Beery and Jackie Cooper pluck at your heart strings in a circus picture.

Barbary Coast—(United Artists)—Miriam Hopkins, E. G. Robinson and Joel McCrea in a thrilling Barbary Coast yarn.

Big Broadcast of 1936—(Paramount)—Oakie, Crosby, Roberti, Burns and Allen broadcast. You just listen and applaud.

Remember Last Night—(Universal)—Robert Young, Constance Cummings, Edward Arnold in a mystery story setting.

Last Days of Pompeii—(RKO)—Vesuvius blows the lid off with Preston Foster leading the human plot.

I Live My Life—(M-G-M)—Joan Crawford glistens. Brian Aherne and a swell cast add to the fun.

Shipmates Forever—(Warners)—Annapolis story with Dick Powell and Ruby Keeler. You may be a little tired of the song by now.

The Clairvoyant—(G-B)—Claude Rains in the title rôle joins with Fay Wray to make this a superior seer picture.

Ariane—(British International)—Elisabeth Bergner scores a triumph. The problem: marrying a kept girl.

The Crusades—(Paramount)—Henry Wilcoxson, Loretta Young and a grand cast in a DeMille spectacle.

[*Continued on page 72*]

As swift as light—



The Magic of the

LINIT BEAUTY BATH

Modern life demands much of women—in business, in the home, the club—and in social duties that are a part of her daily life. To meet every occasion, with a consciousness of looking her best, the smart woman tirelessly strives to cultivate every feminine charm. Today, one of the outstanding essentials of charm is a soft, smooth skin.

For many years, fastidious women have relied on the Linit Beauty Bath to give their skin the feel of rare velvet.

To those who have not tried the Linit Beauty Bath, why not do this today: Dissolve some Linit in the tub while the water is running. Bathe as usual and, after drying, feel your skin. It will be delightfully soft and smooth. And the Linit bath does away with the damp or semi-dry feeling of the skin that usually follows an ordinary bath.

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"*No wonder Hollywood stars insist on* HOLD-BOBS *—an alluring hairdress is necessary in every close-up, and these invisible bob pins insure a neat, natural appearance,*" says glamorous Roberta, featured vocalist with Carlos Molina and his orchestra.

Roberta was given a screen test recently in the famous Search for Talent, sponsored by HOLD-BOB *Bob Pins, Universal Pictures, Motion Picture and Screen Play.*

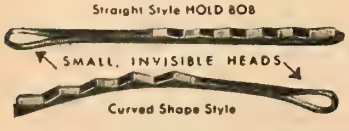
The stars of Hollywood *know* how important an attractive well-groomed hairdress is . . . it's just as important as complexion, make-up and clothes. That's why Hollywood is so enthusiastic about HOLD-BOBS, the bob pin that keeps coiffures lovely at all times.

Wherever you are—*your* hair attracts the same attention as the coiffures of the movie stars on the screen. *Keep* your hairdress looking neat and well-groomed by using HOLD-BOBS. They're available in colors to match all shades of hair; their small, round, invisible heads do not show in the hair; their smooth, round points cannot scratch the scalp; and their flexible tapered legs, one side crimped, hold your hair securely in place.

Insist upon HOLD-BOBS . . . there's no bob pin like them!

Final winners of the Search for Talent will be announced shortly

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IN HOLLYWOOD WITH PEGGY WOOD

Noted Stage and Screen Actress and Author

THE GREAT NAMES in the movies are those of such young and vital people that the thought of death as the inevitable fate of all is doubly impossible to realize. We can imagine a king passing on or some great statesman whose gray hairs have been made familiar to us by means of the news reels and rotogravure pictures, but that one who is contemporary with us, a symbol of youth and romance, however vicarious, should disappear forever from our world is too staggering to bear. I am thinking of Jack Gilbert as I write. Like Valentino he was the fulfillment of many a yearning heart, perhaps one of the most fascinating characters in the make-believe world.

• •

I was present the day he met Ina Claire, just after his great bust-up with Greta Garbo, at a tennis party at his house. Ina came up the hill from the entrance of the grounds to the court all in white; white frock, white hat and a white caracul coat. Her magnolia skin and gay laugh, her chic, and her infectious spirits must have been such a contrast in his mind to the brooding and silent Garbo that he was the more swept away with her gleaming exterior and her bubbling wit. We all stayed on for dinner and it became more and more obvious that Jack had fallen very hard for this new person whom he later married.

• •

Some time later when I was playing *Bitter Sweet* in London they came there on their honeymoon and I saw considerable of them both. Even then one could see that this marriage was not one made in heaven; Ina was so forthright a person, so outspoken, so rigid in her demands for perfection in acting. Never pleased with her own efforts and eternally working and studying she could not understand why Jack did not take it in good part when *she* told *him* how to use his voice, how to get effects, how this and how that.



Here's Peggy Wood—on the right—with The Specialist, Chic Sales, and his wife

• •

There is a fantastic story of his first quarrel with her when they got to the South of France where she had oceans of old friends. He got so incensed at the whole set-up that he grabbed a taxi and started for Paris in the middle of the night. Paris being an over-night journey *by train!*

Oh, he was a madman all right. Ina and Virginia Bruce swear to that, but both of them also swear that they couldn't help loving him, nor could they, in spite of everything cease to hold him dear. He had such adorable qualities and we can all of us be grateful to him for supplying us with the *memory* which will grow in our hearts, a moving picture which surpasses all he ever did in Hollywood.

• •

The first finger of my right hand is in a splint as I write and what do you think from? Hollywood addresses! No fooling. I have found that you don't dare move out of the house to any gathering without a Hollywood address book. I have long since given up trying to keep addresses and telephone numbers of Hollywood with my others of New York and London, so I keep a separate one small enough to go into any bag. A kind friend sent me a muchly needed new book the other day and I sat me down to transfer my data. The pencil attached was a tiny one but I gripped it tighter and tighter, until along



Everyone's playing "Snake-Eyes" now, the newest Hollywood game. Peggy Wood tells you how. All you need are a deck of cards and a set of dice

about the S's when I arrived at Gladys Swarthout, Norma Shearer and Barbara Stanwyck, I had the doggondest attack of writer's cramp you ever felt and next day found I had sprained a muscle in my finger! Hence the splint which must be worn.

That's *one* reason for a pencil. The other is that everybody in Hollywood lives in somebody else's house. Lacking the opportunity to tour around the country or to vagabond as actors are accustomed, they change their residence in response to a sort of fundamental urge to be on the move somehow. Thus it is one's home is identified not so much by the address but as "The old Leslie Howard house" or "The George Arliss house."

• •

An amusing encounter occurred at the preview of *Rose Marie*. Jeanette MacDonald looked so beautiful, sang so gloriously and the whole picture was so charming that the preview audience gave it and her a response which moved her to tears. Still *emue* she waited for her car at the curb. As she stood there a little girl came up with her book and said shyly, "Could I have your autograph, Miss Moore?"

And Miss MacDonald tells it on herself!

• •

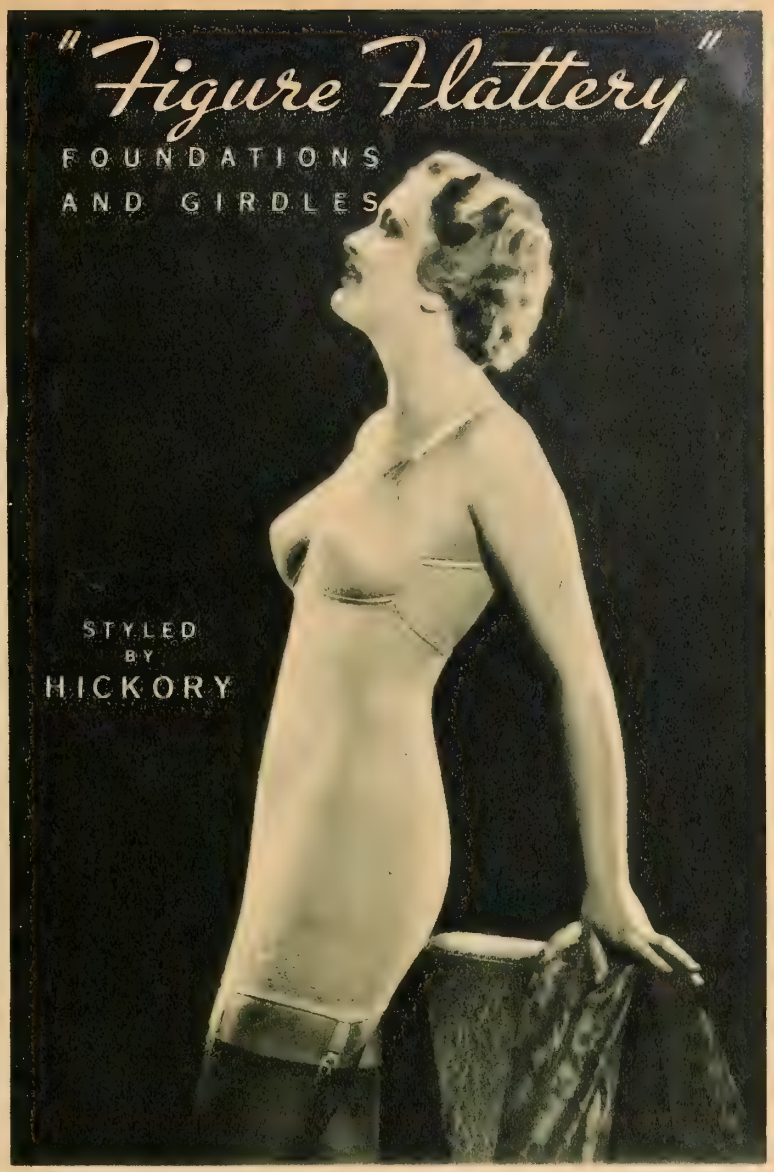
This column is not going to become the indoor-game-department, but before the bars go down I must sneak in one more which has just been added to my zest of life. The beautiful Princess Vasili whose husband is the nephew of the late Czar showed it to me the other night. It is called "Snake-Eyes" and you play it with cards *and* dice. First you take out the aces, the sevens and the kings from a pack of cards, then you give each person a complete suit (lacking of course, the cards you have removed). If there are more than four participants arrange another pack in the same way and distribute the suits to each player.

Now then: each player places his cards before him ranging from the queen to the deuce and the person holding a pair of dice throws in the center where the players have ante'd a chip. Say a five and a three comes up; the person holding the dice takes an eight from his string of cards and places it face down in front of him. Say he throws another eight just afterwards, well, he has no eight so the man to his left takes his eight from his cards and places it face down in front of him. If by chance another eight should be thrown the person next left will be able to remove his eight from his suit and eliminate a card from his lay-out.

Then the dice thrower continues to throw, each time removing a card corresponding to the number of spots on the dice. The queen is twelve, or double sixes, and the jack corresponds to eleven. But the moment the dice thrower throws a seven he loses the dice to the person on his left and is forced to ante up a chip.

The five and eights usually come out first while the most difficult to throw seems to be a twelve or a deuce, and when you get all the players with only one or two cards to get out and the pot has been sweetened by many throws of seven the excitement is wild. The game of course, is to get all your cards out and turned down in front of you before anybody else.

My dears, you have no idea how fast you can lose forty cents!



Fashioned of Figure Controlling Lastex

This stunning, patterned two-way stretch Lastex Garment moulds and trims and stays in place comfortably. It's preshrunk to assure perfect fit, always. The lace bra is specially designed to achieve a beautiful bustline.

"Figure Flattery" Foundation illustrated $3.50. Panties, crotch and leg-band styles $2. "Figure Flattery" Girdles fashioned of the same beautiful two-way stretch Lastex $2

You should find "Figure Flattery" and other beautiful Foundations, Girdles and Brassieres Styled by Hickory at your favorite Corset Department. If not—write for FREE descriptive brochure. Address 1143 West Congress Street, Chicago, Illinois.

A. STEIN & COMPANY • CHICAGO • NEW YORK

"—don't try to get well in a day..."



no appetite? nervous?
losing weight? pale?

—there is usually a definite reason for these

DON'T try to get well in a day... this is asking too much of Nature. Remember, she has certain natural processes that just cannot be hurried.

But there is a certain scientific way you can assist by starting those digestive juices in the stomach to flowing more freely and at the same time supply a balanced mineral deficiency the body needs.

Therefore, if you are pale, tired and run-down... a frequent sign that your blood-cells are weak—then do try in the simple, easy way so many millions approve—by starting a course of S.S.S. Blood Tonic.

You may have the will-power to be "up and doing" but unless your blood is in top notch form you are not fully yourself and you may remark, "I wonder why I tire so easily."

Much more could be said—a trial will thoroughly convince you that this way, in the absence of any organic trouble, will start you on the road of feeling like yourself again. You should soon enjoy again the satisfaction of appetizing food... sound sleep ... steady nerves... a good complexion... and renewed strength.

S.S.S. is sold by all drug stores in two sizes. The $2 economy size is twice as large as the $1.25 regular size and is sufficient for two weeks treatment. Begin on the uproad today. © S.S.S. Co.

S.S.S. TONIC

Makes you feel like yourself again



Anne Shirley's April Modes

Easter's in the offing! This pretty star prepares for it with frocks you can copy by using our patterns



Frocks from the Broadway Hollywood

Just the thing for the street—this youthful blue and white frock of Anne Shirley's, with its striking ornaments of jade green. The blouse is heavy ribbed silk; the skirt crêpe. You may have one like it. Just order Screen Star pattern No. 2707, pictured above, right. It is offered in sizes 11, 13, 15 and 17 years for 25 cents







A versatile frock! Anne Shirley, starring in R. K. O.-Radio's *Chatterbox*, wears it for lunch, tea or dinner. Her's is a very dusky rose, lovely with her Titian curls, but you may make one in any color you like. Send for Screen Star pattern No. 2708. It comes in sizes 14, 16, 18 years and 36, 38 and 40 inches bust. Price 25 cents

Coupon For Your Convenience

HOLLYWOOD'S Screen Star Pattern Service,
Fawcett Building, Greenwich, Conn.
In Canada: 133 Jarvis St., Toronto.

My size——— My bust———

2708—Afternoon Frock. . . 25c
2707—Street Frock 25c
Fashion Magazine 15c
(10c if you order a pattern)

(Patterns offered in sizes 11, 13, 15, 17 years; 36, 38, 40 inches bust)

Name———

Street———

City———

THIS FAMOUS HOME DISPENSER and 60¢ size Italian Balm



● In response to nation-wide demand, Campana now offers, through Drug and Department stores, its famous HOME DISPENSER *plus* a 60c bottle of Italian Balm—in a bargain package at 59c. But the supply is limited. So purchase *your* bargain package before it is too late.

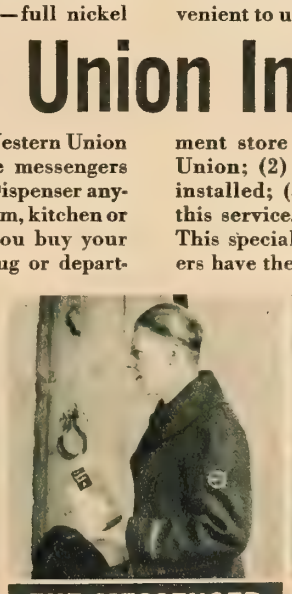
The idea of dispensing hand lotion *originated* with Campana. Over 2½ million Italian Balm Dispensers, like the one illustrated in this advertisement—full nickel plated and 100% guaranteed—have been delivered to Italian Balm users in the United States and Canada.

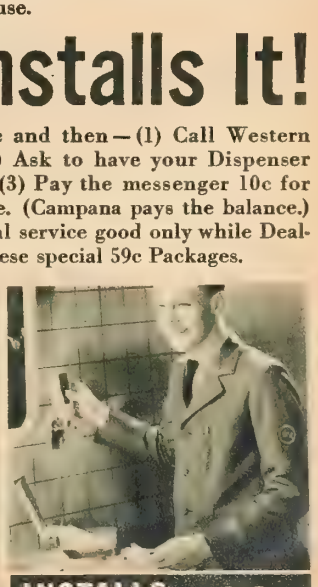
And no wonder it is so popular! It *holds* the bottle *for* you—no un-capping or re-capping, no risk of bottle breakage. Each simple, quick press on the plunger gives you *one drop* of Italian Balm at a time—thus making "America's Most Economical Skin Protector" still *more* economical and convenient to use.

Western Union Installs It!

● Campana has arranged for Western Union (in 5,000 communities where messengers are available) to install your Dispenser anywhere in your house—bathroom, kitchen or laundry, on wood or tile. You buy your Dispenser Package at any drug or department store and then—(1) Call Western Union; (2) Ask to have your Dispenser installed; (3) Pay the messenger 10c for this service. (Campana pays the balance.) This special service good only while Dealers have these special 59c Packages.









DON'T USE A
1/2 WAY
TOOTH PASTE

have beautiful teeth

DOES BOTH JOBS

CLEANS TEETH

Replace half way care of your teeth with a tooth paste that does a *Double* job. All the cleansing in the world won't keep your teeth beautiful if you let your *Gums* grow soft and spongy! Forhan's whitens your teeth and protects your gums at the same time.

SAVES GUMS

Forhan's is different from all other tooth pastes. It brings you the famous formula of Dr. Forhan—now used in concentrated form by dentists everywhere to combat gum troubles. It gives you *two-fold* protection, yet costs no more than most ordinary tooth pastes. Why take chances with half way dental care? Begin using Forhan's today.

Forhan's

The ORIGINAL TOOTH PASTE for the GUMS and TEETH by Doctor R. J. Forhan SPECIALIST IN DENTAL SURGERY NEW YORK

Add the Maryland Touch to Your Cooking

(Continued from page forty-six)

was the fact that Dr. Samuel Mudd, the character I'm portraying, innocently set the broken leg of John Wilkes Booth, after Booth had shot Lincoln, and the poor fellow landed in jail for his trouble. Now she even has the Baxter family eating from Godey's Lady's Cook Book compiled around 1860. I, who for years, have rested on my chili con carne laurels!"

Here are some recipes which Gloria sent me in the original form which sound most interesting.

LEG OF MUTTON WITH OYSTERS

Hard boil some well-fed oysters; take off the beards and horney parts. Put to them some parsley, minced onion and sweet herbs; boiled and chopped fine, and the yolks of two or three hard-boiled eggs. Mix all together and cut five or six holes in the fleshy part of a leg of mutton and put in the mixture; and dress it in either of the following ways . . . tie it up in a cloth and let it boil gently, two and a half or three hours, according to the size; or, braise it and serve with a pungent brown sauce.

BUTTERED CABBAGE A LA MARYLAND

Boil the cabbage with a quantity of onions and chop them together; season with pepper and salt and fry them in butter. It is a rather homely, but savory dish and frequently used either with fried sausages laid over it, or as an accompaniment to roast beef.

BEATEN BISCUITS

2 cups flour
1 teaspoon salt
2 tablespoons shortening
1 teaspoon sugar
¼ cup milk
¼ cup water

Sift together flour and salt. Cut shortening in with a knife, or work lightly with the fingers. Mix sugar, milk and water together. Chill, and add to dry ingredients. The liquid should be very cold. Mix to a smooth elastic dough and place on bread board. Beat into a thin sheet with rolling pin or biscuit beater. Sprinkle with flour. Roll up like a jelly roll and beat again. Continue rolling and beating until the dough "blisters." Roll about ⅛ inch thick and cut into small biscuits. Prick centers and place in refrigerator for one-half hour before baking. Bake at 350 degrees. Turn off heat when biscuits are a golden brown, and allow to stand in the oven for ten minutes to dry out.

LADY BALTIMORE CAKE

½ cup butter
2 cups sugar
¾ cup sweet milk
2 heaping teaspoons baking powder
2½ cups flour
Whites of 8 eggs
Few drops of almond extract

Beat the butter and sugar to a cream. Add the sweet milk slowly to the mixture, stirring steadily. Sift baking powder with the flour and stir into the sugar mixture. Beat until smooth. Beat the egg whites very stiff and fold carefully into the batter. Add a few drops of almond extract, and turn into three greased layer cake tins. Bake in a moderate oven.

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Overcome this handicap to modern business and social success. Regain your youthful looks, quickly and safely, this "TIME-TRIED" way. For 37 years Nourishine Hair Tonic and Coloring has successfully given a youthful color to the gray hair of many thousands of grateful men and women. Absolutely defies detection. Also removes dandruff accumulations and acts as a tonic. Easy and harmless to use. . . No fuss. . . No muss. . . Simply apply like a tonic for dandruff . . . brush through hair for coloring. START TODAY! Give your hair NEW BEAUTY! Get your bottle of Nourishine Hair Tonic at the nearest drug or department store. Fill out coupon below for valuable book which answers many perplexing hair problems . . . it's free!

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Fits in any small pocket easily. Weighs only 4 ozs. as shown. Comes in four beautiful colors (Black, Blue, Brown, Silver.) No tubes, batteries, or electrical connections needed! Nothing to wear or need replacement—will last for years—only one moving part! Separates and receives broadcast stations with beautiful clear tone. Range up to 50 miles—MUCH GREATER under good conditions—very little static or interference! Can be used by ANYONE ANYWHERE! NO CRYSTALS TO ADJUST! Absolutely complete with midget phone and instructions to use while in bed, hotels, at home, autos, offices, camps, on bicycles or any place you may be. No complicated or messy hookups—takes only a second to connect! THOUSANDS OF SATISFIED OWNERS. THESE ARE FACTS! Send only $1.00 and pay postman $1.99 plus postage on arrival or send $2.99 (Cash, M. O. Check). Ideal Gift. Guaranteed. ORDER NOW! State Color. Foreign orders 65c extra.

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I want 500 ambitious women at once in every town to demonstrate and take orders for amazing new vastly enlarged, complete line, last minute new spring and summer styles. Lowest prices, but highest quality and workmanship—prompt service—money back guarantee.

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Can even start convenient hours. Nothing to pay now or at any time. Sample dresses (your size) FREE of extra charge. Send no money. Write fully for gorgeous style presentation. Give dress size and age. C.E. Israel, Pres.

HARFORD FROCKS, Dept. Z-14, Cincinnati, O.



Bob Montgomery was caught by the photographer taking deep interest in a rifle provided as a prop for *Petticoat Fever*, in which he will appear with Myrna Loy

I Guard Shirley Temple

(Continued from page twenty-five)

so unusual as to cause Shirley to live a hemmed in and restricted life, let me assure you that such is not the case. Precautions are the usual, rather than the unusual thing, in Hollywood, and our work of safeguarding her is accomplished so quietly and unostentatiously that she never suspects.

Hollywood, in fact, is the best protected wealthy city in the world. There have been threats, but never the successful accomplishment of a crime against a picture celebrity, other than the petty sneak thievery which sometimes results in the loss of jewels or valuables.

Each studio has its own police and detective organization, all bound together under a general group. These groups in turn are allied with the District Attorney's office of Los Angeles. Formerly, Blayney Matthews was head of the special squad of investigators assigned by the District Attorney to protect Hollywood. He is now the chief of police at Warner Brothers studio. Matthews knows more about the stars than they do themselves.

Snoopin' on the Stars

(Continued from page forty-three)

● Universal Studio (where our second train load will debark for a studio visit), is humming with feverish activity producing *Show Boat, Sutter's Gold, Love Before Breakfast* and other great films. And that's where you can also stalk stars unawares, in the dining room which is open to the public. Here you can spot such stars as Binnie Barnes, Margaret Sullavan, Edward Arnold, Sally Eilers, Cesar Romero, Jack LaRue and many others.

Now a final word about the Tour. If you want a vacation that will show you all the country between here and Chicago, besides an unforgettable time in Hollywood, write to Mr. Joe Godfrey, Jr., Tour Manager, 360 N. Michigan, Chicago, Ill. He will send you full details and the schedule of costs, all lumped together in the most economical vacation you could imagine. The list is limited to 200 guests, so write TODAY! And Hollywood Magazine is ready to turn the keys of the city over to you, for a grand and glorious time.

3 annoying problems solved because Kotex

CAN'T CHAFE—CAN'T FAIL—CAN'T SHOW



CAN'T CHAFE

The sides of Kotex are cushioned in a special, soft, downy cotton — chafing and irritation are prevented. Thus Wondersoft Kotex provides lasting comfort and freedom. But sides only are cushioned — the center surface is left free to absorb.

CAN'T FAIL

Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk — prevents twisting and roping. The filler of Kotex is actually 5 times more absorbent than cotton.





CAN'T SHOW

The ends of Kotex are not only rounded, but flattened and tapered besides. Absolute invisibility — no tiny wrinkles whatsoever. Even the sheerest dress, the closest-fitting gown, reveals no telltale lines.

● **THREE DISTINCT TYPES OF KOTEX**

Choose the one for your intimate comfort

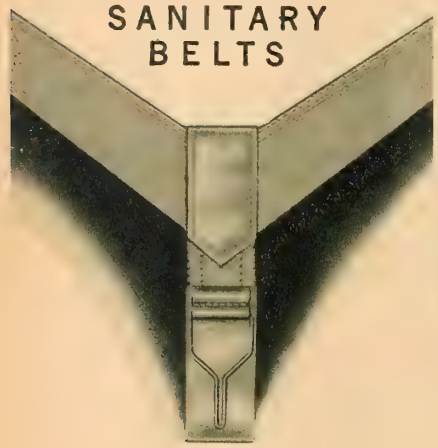
REGULAR—IN THE BLUE BOX
For the ordinary needs of most women. The choice of millions.

JUNIOR—IN THE GREEN BOX
Somewhat narrower—for some women when less protection is needed.

SUPER—IN THE BROWN BOX
Extra layers give extra protection, yet no longer or wider than Regular.

WONDERSOFT KOTEX A SANITARY NAPKIN *made from Cellucotton (not cotton)*

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found exclusively in
HICKORY
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The new, simple, sensible aid to your personal protection and peace of mind. The "Marvelox" grip found only on Hickory Sanitary Belts adjusts in an instant—is permanently secure. Tiny, light-weight, no bulk, unobtrusive. You'll love its marvelous convenience.

The easy stretch Lastex webbing, too, is a revelation in comfort. Gently hugs the figure—won't bind or slip. Ask for "Marvelox" at your favorite notions counter. Lastex styles 50c. Others 25c.

If your dealer hasn't "Marvelox" send us his name with your remittance and we will supply you. Specify Small, Medium or Large size. Address 1143 West Congress Street, Chicago, Illinois.

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LAMP POST PORTRAITS



GRACE MOORE

She radiates personality . . . for she is glowing with health and inspired vitality . . . she likes to be the center of a colorful confusion . . . seemingly too enthralled with the pleasures of the moment . . . to think of the past . . . or of the future . . . but in infrequent intervals of repose . . . you sense at once . . . the will . . . the determination . . . the capacity for hard work . . . the indefatigable spirit . . . that has carried her so far . . . and placed her so high . . . in the ranks of the famous.

Was chosen by Baron George Hoyningen-Huene . . . internationally famous photographer . . . as one of Hollywood's supreme beauties . . . he said of her . . . that her radiant, sunshine quality . . . her exquisite arms, teeth, hair and figure . . . make her beautiful . . . in spite of her irregular features . . . he found her divinely gay . . . as only the true musical temperament is capable of being . . . he described her, also . . . as a swell girl in any language . . . a woman capable of great happiness . . . which she is eager to share with all about her.

She possesses poise without pose . . . she admits she is temperamental . . . but wrenching off door-knobs . . . upsetting things . . . and shrieking when something goes wrong . . . these are indications of temper . . . not temperament . . . she says . . . she defines temperament as an artist's instinct . . . to protect his art!

The divine diva . . . as many of her friends and admirers describe her . . . is 5 feet 4 inches tall . . . with blue eyes . . . and golden hair . . . she is a small-town girl . . . hailing from Jellico, Tennessee . . . where her father is a banker . . . and cotton-mill owner . . . she is one of five children . . . and whenever she goes home for a visit . . . her first task is sending for a piano-tuner . . . to spruce up the old family instrument . . . she divides her time between three establishments . . . a large apartment in New York . . . a house in Beverly Hills . . . and Casa Lauretta . . . a ten-acre estate at Cannes . . . on the Riviera . . . where she has a sixteen-room villa.

She likes to swim . . . and to ride . . . early in the morning. . . .

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WINDOW SHADES
for the Price of One



15c CLOPAYS
SOLVE CLEAN WINDOW SHADE PROBLEM

"WHEN $1.50 shades used to get dirty, I couldn't afford to change. But now, I get 10 lovely CLOPAYS for the same money! They look as good as the costliest—go 2 years and more without a change. That's REAL ECONOMY!" Why not try this same simple plan, approved by millions? CLOPAYS are made of a new kind of tough, pliable fibre that will not pinhole or crack. In 16 smart patterns and 7 plain colors. Sold by leading 5c and 10c and neighborhood stores. Write for FREE color samples. CLOPAY CORP., 1526 York St., Cincinnati, Ohio.



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Don't be UNLOVED
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Don't envy the popularity of famous stars of stage and screen. You too may have a captivating personality. Jules Marton has brought to America his famous secret formulae — *Arabian Sheik* - Eau de Cologne. Marton's creation is a true refreshant, keen, crisp and exhilarating. Its delicate lasting fragrance is an inspiration to those about you. You owe it to yourself to have the allure and charm that is rightfully yours—use Marton's Eau de Cologne.

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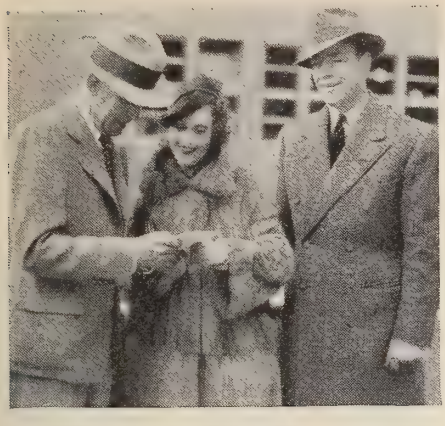
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11 x 14 inches



Woody Van Dyke, Jeanette MacDonald, and Bob Ritchie visited Santa Anita racetrack together recently. Jeanette won!

For Lovelier Hands

(Continued from page thirty-eight)

them, like you and me, love to do their own nails. Carole Lombard, for example, was coached so thoroughly in manicuring technique for a recent picture that she's acquired the habit of "going over" her own beautiful nails each day in her dressing room.

● There Are a few "don'ts" I'd like to stress as guides in giving yourself a home manicure that will rival a professional one. Don't cut your nails—always file them with a flexible file or an emery board . . . Don't dig and scrape at the base of the nails with a steel file—that injures the nail and causes ugly white spots and ridges . . . Don't manicure your nails unless your hands are freshly scrubbed with a nail brush and soap and water—to prevent infection. After all, manicuring is minor surgery, you know!

In doing research for this article, I encountered some handy gadgets that will make it easier and more pleasant for you to keep your nails looking lovely. For instance, there's an automatic nail-white pencil that works just like an automatic lead pencil, doing away with the bother of sharpening. You just insert the white "leads" and turn the top of the pencil slightly to produce a fresh "point." It costs only 20 cents.

Then there's a new manicure set that includes a buffer for those who like to buff their nails to a gleaming rosiness before applying liquid polish. (An extremely good idea, for it removes flecks of cuticle from the nail surface, permitting the polish to go on more smoothly.) The chamois is secured with a flexible band, easily removed, so that you can renew the skin quickly when it soils or wears through . . . Perhaps you have already heard of the scented and tinted emery boards to lend elegance and charm to the prosaic task of filing your nails? If you *don't* know these grand little beauty aids, just drop me a line and I'll send you the trade name.

● Two Manicuring questions that pop up most persistently in my mail are these: "Are dark nail polishes going out?" and "Do liquid polishes make the nails dry and brittle?" . . . The answer to both these questions is "No!," and I'm going to tell you why.



I WANT TO TELL ALL
SKINNY GIRLS
HOW I GAINED
15 POUNDS



Posed by professional model

It's easy for thousands to add 5 to 15 lbs. this new, *quick* way!

IF you're skinny, and do not make an attractive appearance on that account, listen to what thousands of others say about these amazing new "7-power" ale yeast tablets. They're putting pounds of solid, normally, good-looking flesh on many who never could gain an ounce before—*and in just a few weeks!*

"I gained 10 pounds in 3 weeks," says Fannie Alcorn. "I put on 14 pounds in 3 weeks," writes Dora Sotelo. "15 pounds in 4 weeks," reports Mrs. Mabel Fontenat. "15½ pounds with 3 packages," says Mrs. Velma Price. Every day brings many more reports like these from men and women.

Amazing body-building discovery

Doctors now know that the real reason why great numbers of people find it hard to gain weight is that they don't get enough Vitamin B and iron in their daily food. Now scientists have discovered that the richest known source of health-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, *making it 7 times more powerful.* Then it is combined with 3 kinds of blood-strengthening iron in little tablets called Ironized Yeast tablets.

If you, too, are one of the many "skinny," run-down persons who need these vital elements, get these new "7-power" Ironized Yeast tablets from your druggist at once. Day after day, as you take them, watch flat chest develop and skinny limbs round out to normal attractiveness. Indigestion and constipation from the same source quickly vanish, skin clears to normal beauty, new health comes—you're an entirely new person.

Results guaranteed

No matter how skinny and run-down you may be, try these wonderful new "7-power" Ironized Yeast tablets for just a few short weeks. See if they don't build you up as they have thousands of others. If you're not delighted with the results of the very first package, every cent of your money will be instantly and gladly refunded.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 284, Atlanta, Ga.

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The Sport Shoes of the Stars

Madge Bellamy appearing in 20th Century-Fox production "METROPOLITAN"

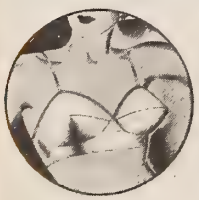
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REG. U.S. PAT. OFF.



for that all-important line-of-separation

A distinct *division* between the breasts is especially important for the new fashions. To meet this need, Maiden Form developed this "Variation" brassiere which—in addition to under-breast stitching for extra-firm support—gives you that fashionable *line-of-separation*. Note the little heart-shaped "over-lap" at the center front—it supplies just enough gentle pressure at the necessary point! $1.00 and $1.50.



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● IT'S WELL KNOWN that the rank and file of American women or, in other words, the "mass buyers" who make the world go 'round, follow in the fashion footsteps of movie stars and the more glamorous society women. We rank-and-file gals are much too busy getting to the office on time or giving the baby his bath to set fashion trends and, frankly, we don't care. We're perfectly willing to take Norma Shearer's word for it that metallic cloth evening gowns or flat-heeled sandals are smart, and we *wear* them, without wasting much thought on the subject.

So you'll be willing to believe that dark nail polishes are not on the wane, when I tell you that a New York manicure salon which caters to the country's smartest debs and matrons, reports that more clients than ever are saying, "Dark, please!" So if you've had misgivings and taken to garbing your fingertips in palest pinks, bring out that scarlet stuff and be gay!

Liquid nail polishes have no baneful effect on the nail structure, contrary to report, for they merely remain on the surface and do not penetrate the nail itself. In fact, a coat of polish is a *protection* to the nail, shielding it from friction. It is this protection that causes the nail to look rather dull instead of shiny after the removal of polish. But the dullness can be routed with a little brisk buffing, you'll find.

The most common cause of brittle nails and dry cuticle is the application of corrosive polish removers. Other causes are the non-use of emollient hand creams and the over-use of cheap kitchen soaps and abrasive kitchen powders for household tasks . . . So choose your polish remover with care, and be sure that it contains a lubricating ingredient.

● THERE'S A POLISH remover that answers this description in a very compact manicure and pedicure kit I discovered recently. It's a white liquid cream, with an oily base that is *very* beneficial to the nails. This remover comes in a bottle with a brush attached to the screw top (Makes it *so* much easier to apply!) and—another point in its favor—it doesn't evaporate! There are two other manicure and pedicure aids in the pretty blue and yellow kit—a lotion and a bottle of nail polish. The polish comes in four sparkling shades—all equally flattering on fingers or toes! The kit sells for 75 cents.

There will still be two or three months of cold, blowy weather in most places, so I think you'll be interested in hearing about a new hand cream that will let you laugh at March winds . . . It's a white cream, in a huge green and white jar that costs only 55 cents. I'll tell you the things I like about it, and if your taste in hand creams agrees with mine, you'll probably want to write for the trade name.

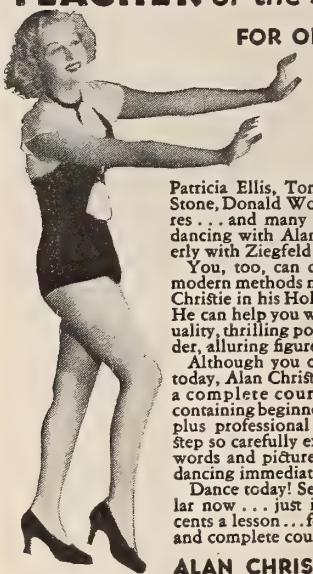
In the first place, it can be applied in a flash, without a lot of rubbing . . . It has a heavenly fragrance that *lasts* instead of disappearing when it comes in contact with perspiration . . . And there's not a trace of stickiness about the preparation. Of course, the thing I like most about it is the magical way it softens and whitens the hands when it's used faithfully several times a day—and *always* after having the hands in water . . . Here's a valuable tip to housewives: Apply this cream liberally *before* dishwashing, laundering, and house-cleaning, and you'll find that it protects the skin against the invasion of dirt and alkali . . . Then you won't have to battle to remove embedded grime!

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Carole Lombard and Cesar Romero aren't playing with a doll! Its a real live little Japanese baby who visited them on the *Love Before Breakfast* set at Universal

The Stars Turn Comets

(Continued from page thirty-six)

is a separate group of stories concerning these celebrities, these great stars who, with three thousand feet of air between them and the ground, suddenly become just folks.

For example, there is the tale of the tail-wind. The heroine is that beautiful blonde star, Gloria Stuart, who was making her first round-trip voyage to New York by air. On the return trip this lovely lassie got off the plane for a stroll in Albuquerque. On the tarmac she encountered the pilot, busy with the affairs of his ship.

"Oh, Mr. Pilot," Gloria casually enquired, "I was just wondering—on the way east we took twenty-two hours in the air, but coming back the schedule calls for twenty-seven. Why?"

"Yes'm," he patiently explained, "You see, all the TWA ships going east have a tail wind, but they don't coming back and . . ."

"Well," she interrupted, "Why doesn't TWA equip *all* their ships with tail winds?"

The pilot recovered after three days of absolute rest and quiet, unable to decide if Gloria was kidding or really meant it.

● Are The Heroes heroic and do they turn their best angles to the pouring sun? Or are they just humans who in unusually rough air suddenly look with frantic haste for what is familiarly known among the pilots as "whooppee cups?" And do the ingenues and statuesque leading ladies retain that lustrious composure when their only audience is a stewardess? These are the questions that came to me as Nelson and I talked . . . but tune in on Nelson:

" . . . and there was a low pressure area west of Salt Lake. I sat the ship down in an emergency field till we got word over the radio to proceed. My co-pilot notified the passengers. None of them seemed to mind and we opened up in case anybody wanted a stroll. In about fifteen minutes I decided on a cigarette myself and started aft—anyway, I'd noticed Lupe Velez' name on the passenger list and wanted to have a look-see for myself.



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Southern Pacific

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"Well, I started to swing down the steps when I noticed—uh, well, a lady. She had her back turned to me. She was bent over, knees rigid, head hanging almost between her ankles as though she was examining the ground with a magnifying glass. There wasn't room to pass her on either side. I felt a little foolish just standing there. I went, "A-hum!" two or three times but there was no response. The silence was getting painful so I did a Tarzan and swung around a little myself till I could look down and see who it was or what was happening . . . Yeah. It was Lupe.

" 'Pardon me, Ma'am,' I said, 'Are you all right? Is anything wrong?' I think she shook her head. It was hard to tell in that position. 'If you want me to call the stewardess . . .' I started, but she cut me off. 'Go away from here, beeg boy. Can't you see I'm just relaxing?"

❹ "I WENT BACK to the cockpit and waited for the weather."

Just a short while ago a plane was forging on into Los Angeles. Of course, in these days of instant telephone communication between pilot and landing field, they are in constant touch. The pilot checked in on the 'phone and was advised to sit down in Palmdale rather than attempt the fog-shrouded field in L. A. He circled about, got the wind direction and settled to the field. A little apologetically he went back into the cabin to explain to his two passengers, Mr. and Mrs. Gary Cooper, that they'd have about half an hour's wait while the company sent a bus to run them the balance of the way in.

❺ HE WAS NOT bothered about it—the Coopers have a swell reputation with the pilots because they're so easy going and friendly—but before anything could be said a halfclad man came running excitedly to the side of the big Douglas. He was the Department of Commerce resident care-taker on the field and had been roused from slumber by the roar of the motors.

"Hey! Hey, in there!" he shouted as he kept throwing apprehensive glances about him. "Be careful if you get out. A whole family of rattlers moved in on the field late yesterday! I 'most stepped on one myself coming out to warn you. . ."

Gary grinned in that tight-lipped amusement of his. Without looking, his hand found the burnished leather gun case he always carries with him. He turned to the pilot. "How about a little snake hunting to-day? I have this new *model* .22 Express here and *they tell me* it's a right handy piece . . . They tell me," being hardly the right phrase for it as Gary has bagged everything but dinosaurs with that "handy little piece."

The pilot rather fancied himself as a shot and, as there was nothing in the regulations to forbid a pilot from ridding a field of snakes, he and Gary figured up some side bets and promptly started in modernizing St. Patrick in a small way.

❻ WHEN THE BUS finally did reach the field it found Sandra comfortably reading some magazines in the big cabin, and the pilot, the field man and Gary squatting on the porch of the signal shack smoking pipes and lying to each other while they contentedly skinned and de-rattled seven diamondbacks ranging in size from twenty-three inches to four feet.

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When Merle Oberon Was a Stowaway

(Continued from page thirty-four)

An unoccupied stateroom! She popped in, closed the door all but a crack, glued her eye to it, and watched until she saw her uncle steam by in full glitter, to stand on deck as the ship shoved off.

As he stomped regally away, Estelle slipped out, grabbed her extra handbag out of his stateroom where she'd left it, popped back into the unoccupied chamber, locked the door, breathed a sigh of relief, and said a little prayer to God.

Then for three days, she did nothing. Absolutely nothing. Once her heart leaped out of her mouth—someone tried the door to her hide-away room. But it was locked from the inside, and the person outside—probably a steward, knowing the room unoccupied and satisfied with its locked appearance—went on.

● But At The end of three days, *something* had to be done. Estelle's sandwiches were gone. Her water bottle was empty. There was no running water in the room. She was thirsty, hungry. Besides, she'd had no fresh air for all that time.

And anyway, they were three days out, she reasoned, and they couldn't send her back now. So with her heart pumping like a triphammer, she slipped out on deck and began to walk. . . .

Estelle's heart was high and happy—and then she saw a uniform bearing down on her.



Eleanore Whitney takes time out for a swim in between pictures. Her first two for Paramount landed her a lead in *Three Cheers for Love*, and a long term contract

Black panic gripped her. For a moment she thought it was her uncle. Then she saw the uniform plainer. It was a ship's officer. This was worse. She was about to be discovered, exposed as a stowaway. Maybe thrown into irons. . . .

● The Uniform Came close, and she saw a ruddy-faced man. Three gold bars striped his sleeve. It was the first officer. His eyes caught her. She prepared for the worst. . . .

He lifted his hat, smiled.

"Ah, there, Miss—ah—uh—Miss . . .?" he began awkwardly.

"Thompson. Estelle Thompson," gulped the girl.

"Thompson? Thompson?—" She waited. Here was the end. Then he went on: "But we haven't seen you on deck, Miss Thompson? Been ill? . . ."

"Come—meet the captain," the mate was saying. Again Estelle's heart was in her mouth. But willy-nilly, the mate was guiding her to the bridge, up the ladder.

"Captain So-and-So," the mate was saying, "this is Miss—er—Thompson. She's been — ah — indisposed until today." A pair of keen blue eyes bored into the girl. The captain's eyes. She shivered. Then the captain's hands went to his moustache, and a brighter twinkle grew in his eyes.

"Charmed. Delighted," he said. "And where's your place in the dining salon, Miss Thompson?"



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Estelle Gulped. She thought fast.

"Well—er—that is—I don't know. . . ."

"Don't know? See here, my pretty young lady, what do you mean, you don't know?"

The mate stepped to the rescue with a guess. "Probably hasn't been in to meals and hasn't been assigned a place yet; is that it?"

Estelle leaped at the out. She nodded. Yes, that was it.

"Fine! FINE!" bellowed the captain. "You must sit at MY TABLE. Tonight."

Estelle nodded. A few moments later, she was back in her empty little hide-away cabin, panicked. Then she gathered her wits and decided she might as well be hanged for a queen as a trollop, and opened the cupboard in the room, where she'd hung her evening dress to save it from wrinkling. . . .

The dinner gong sounded. Estelle shrugged her shoulders, said to herself: "Now for it!" and made her way to the salon.

● Eyes Opened Wide as she entered, a vision of beauty on a girl-less ship. The captain was at his place, already. He rose gallantly as she entered, drew out a chair, seated her. Two empty chairs waited. Who, wondered Estelle, was to sit there? She found out at once. . . .

From behind her sounded a pair of footsteps. They walked to the two vacant chairs. She looked up—and smack into the astounded faces of her uncle—and the ship's purser!—the man whose job it was to know every passenger on board.

For a few seconds, there was a tableau of utter amazement. Colonel Thompson's mouth opened and closed rapidly, like a goldfish snapping air, but not a sound came from his throat. The purser stared, glared, frowned. The captain, bewildered, wondered what was wrong.

"Er—Er—Miss Thompson, may I present Colonel Thomp — by jove, he's a namesake of yours, y'know — Colonel Thompson!—and the purser, Mister. . . ."

But by that time, the purser had hurried off somewhere. Still speechless, Colonel Thompson sank into his chair.

"Good evening, Uncle," she said sweetly.

"Harr-r-r-r-rumph! My word. That is, my word! Harr-r-r-rumph. Er—that is—well, ho d'y'do, Estelle?" he managed.

● The Captain Looked his surprise.

"See here, Colonel," he roared at the officer. "Why didn't you tell me you had this lovely—er niece isn't she?—on board with you? Why, we'd have sent the ship's doctor down to see to her—uh—mal de mer. . . ."

Colonel Thompson, a brave officer of His Majesty's forces, turned to the skipper. But the skipper was busy. The purser had returned, and was whispering at his ear. Slowly, the captain's face darkened, and the smile became a frown. He turned and stared at Estelle.

"Here it is!" she told herself. She was right.

"Miss Thompson—you are a stowaway, are you not?" the captain was demanding. "The purser tells me your name is not on our passenger list."

She nodded. The whole salon full of passengers were staring. The flush mounted hot and high in her face. Across the table, Colonel Thompson sat bolt upright.

"You know what this means?" asked the captain.

Suddenly, Colonel Thompson came to life. He had seen the amused stares



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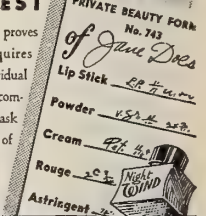
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of the other passengers. With an awful horror, he realized that the name of Thompson and the dignity of His Majesty's uniform were in the balance. Suddenly, then, his roar outroared the captain's. . . .

"Be still, sir!" he commanded, in a voice which was used to thundering across a parade ground to awe not merely privates, but even majors and captains and generals, too. For Colonel Thompson's was the mightiest voice in the British army.

He shouted on, so that not only the captain and the purser, but this whole roomfull of staring fools could hear:

"Har-r-r-r-rumph! Harrrr-r-r-RUMPH, I say!! Your bloody purser has made a blighted blooming error, sir! I say a confounded, impertinent error . . .!"

"Error?" asked the purser.

"Error?" asked the Captain.

"Yes, confound it. Harr-r-r-rrUMPH! AN ERROR, do you hear. I, blast it all, booked passage for my niece here before we left Calcutta, sirs! Booked a round-trip passage for her, if it jolly well pleases you! I demand, sirs, an apology . . .!!"

The captain glared at the purser. The purser's face now was redder than Estelle's had been.

● Estelle's Eyes Filled with tears.

Maybe that was why she didn't see the wink that passed between the Captain and the Colonel, while the purser, grinning, hurried away again.

An hour, later, her solitary handbag was in the ship's finest private suite. Stewardesses fussed about, brought flowers. "With the captain's compliments, Miss," they told her.

Below, in the purser's office, Colonel Thompson of His Majesty's army was writing out a cheque to the order of the P. & O. steamship line for first-class de luxe passage for his niece, from Calcutta to London and return. He handed it over to the purser. They smiled for a knowing instant. The purser broke out a bottle of Scotch. They drank a silent but grinning toast.

And that's the beginning of how Estelle Thompson got to be Merle Oberon, because she made good in London.



Priscilla Lawson, Buster Crabbe and Jean Rogers playing with this spaceograph machine on the Flash Gordon set

Don't Cut YOUR CORNS Or CALLOUSES

Blood-Poisoning can easily result from it!



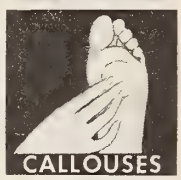
Use Dr. Scholl's Zino-pads to End Pain Instantly and Remove Corns or Callouses Quickly and Safely!

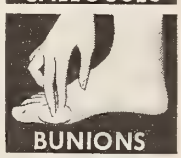
NEVER use anything on your feet unless you *know* it is *medically safe.* Feet can easily be infected. Be on the safe side — use Dr. Scholl's Zino-pads. They end pain of corns, callouses or bunions in *one minute;* stop nagging pressure on the sensitive spot; prevent sore toes and blisters and ease new or tight shoes.

To quickly, safely loosen and remove corns or callouses, use Dr. Scholl's Zino-pads with the separate *Medicated Disks,* included in every box. In a short time they will lift right out! No risk, no pain, no bother.

Dr. Scholl's Zino-pads are easy to apply; do not come off in the bath. Made in sizes for Corns, Callouses, Bunions and Soft Corns between the toes. Get a box today at your drug, shoe or department store. Always insist on the genuine Dr. Scholl's.







2 Kinds—New DE LUXE *flesh color* 35¢ • STANDARD WHITE, *now* 25¢

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FREE SAMPLE AND BOOKLET. Mail coupon to Dr. Scholl's, Inc., Dept. 381, Chicago, Ill., for booklet, "The Feet and Their Care," and sample of Dr. Scholl's Zino-pads for ☐ Corns, ☐ Callouses, ☐ Bunions, ☐ Soft Corns. Please check size wanted. (*You can paste this on government penny postcard.*)

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My Big Sis

(Continued from page twenty-three)

She can spot the sincere and down-to-earth thing in a second. She has no patience with pretense of any kind. I wish everyone who loves her on the screen could know her in person. That's the sort of good guy she is. Better to know than just to see.

She has always made me her responsibility. She has watched over me, talked to me, guided and protected me from everything that might have been tough.

When I graduated from High School she had a long talk with me and wanted me to decide just what I wanted to do. I have a leaning toward art and she was willing to send me to Europe to study if that is what I wished. But after all, Joan and I were brought up in a trouper's trunk and the stage is our first love. I chose the stage and screen as a matter of course. She immediately arranged a screen test for me at Warner Brothers.

She schooled me in just what my test would be like and if I hadn't passed it certainly wouldn't have been her fault. It was all right I guess for they did offer me a contract.

But then we talked it over, as we do everything that concerns either one of us, and Joan advised me not to go direct on the screen. She said she thought I would be so much better with some stage experience first. I agreed with her as I always do, for her wisdom is so clear, direct and sensible.

● When Joan Has something on her mind—she never rests until it is off her mind and settled. So a few days later she brought me the opportunity to play the leading role in *She Loves Me Not* on the stage in Ann Arbor, Michigan. She placed this opportunity right in my lap—like a mother bird brings it's fledglings food.

So you see I cannot help but be grateful to Joan for my life has been made so easy all due to her efforts. I truly believe that it is largely due to Joan that our family has never been separated for any length of time. We cling to her and depend on her love and help in everything that comes into our lives. Perhaps we shouldn't but I think Joan would miss it if we didn't.

It wasn't until Joan got a job with George Kelly in "Maggie the Magnificent" that things began looking up for the Blondell brood. It was in George Kelly's office that Joan first met Jimmie Cagney. He was also looking for a job in this show. She told us when she came home she had met a red-headed, freckle-faced "mug" at George Kelly's and that he was rather a dear, down on his luck, and with a grand sense of humor.

● Funny That Later she should play opposite him in *Penny Arcade* and that they should both be brought to Hollywood to do this play on the screen, and that their careers should have traveled the same road in Hollywood. Both are stars today, of course, and the best of pals. They often laugh about that first visit they had in George Kelly's office, both broke and looking for a job.

Joan and I have shared every little joy and sorrow. We've shared clothes and all our thoughts. We study everything together. She mothers the whole Blondell bunch, and we all, even mother and father, take our troubles to Joan to solve. She's so darn good at that sort of thing!

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ARTHUR RHODES, Hair Color Expert, Dept. 36, LOWELL, MASS.

My Daughter, Sally Eilers

(Continued from page thirty-five)

she decided that she could choose her own clothes.

● I'll Always Remember that first shopping spree. Instead of grabbing at every pretty thing as any eight year old child might do, she took her time and selected very carefully and I was extremely proud of the good taste and good judgment she used.

Those purchases meant a lot to Sally. I know that she felt a responsibility toward those clothes that she had never felt toward any others. How carefully they were hung away in the closet—how carefully they were worn.

From that time on to the present day, Sally's personal wardrobe has meant a great deal to her. Everything in it blends and matches to perfection.

While we lived in the East, Bud and Sally were tutored privately.

● Two Months Before our son was born, I suffered an injury to my back. It grew worse with the passing of years and finally the doctor said that I had but two years in which to live. Naturally, Mr. Eilers wanted to make those two years the happiest of my entire life.

In the year 1915, both Sally and Bud had been chosen to represent the State of New York at the *Temple of Children* at the Panama Exposition held in San Francisco. We had not been able to make the trip at that time for business reasons. Failure to make the trip had made us all very California-minded. Now that my health was first consideration, business was to be forgotten as we made plans for a future in the Golden West.

We settled in Hollywood and put the children in public school. My days were to be free to be spent in the California sunshine with no work and no worries.

What happy, carefree days those two years contained! When my two years grace were up, the angel of death just flapped his wings and flew away without me. As soon as I could manage it, I disposed of the cosmetic business and once more settled down to the sweet routine of being just a wife and mother.

By this time, Sally was in Junior High School and I began to realize that my baby girl was growing up.

As I said before, Sally was a very independent child. She never brought her trifling troubles home to her family, always feeling that she was capable of settling them herself, so I wasn't exactly surprised when I found that she was in trouble at school.

The principal called me one day to tell me that Sally was breaking one of the school rules—she was riding home with one of her boy classmates.

It was news to me but all my life I had made it a practice never to let anyone tell me anything about my children—always pretending that I knew all about it. I did the same in this instance.

"Oh, I know all about it," I said brightly, "and she has my approval. I know the boy, he's a perfect little gentleman and I can see no reason why Sally shouldn't ride home with him."

● I Meant That, too. I never could see any reason for laying down a lot of rules that set adolescent minds to work-

[Continued on page 64]

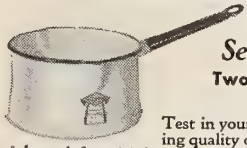


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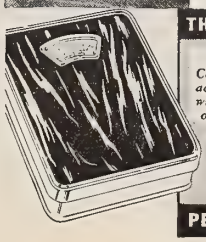
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Buy Dr. Hand's from your druggist today

My Daughter, Sally Eilers

(Continued from page sixty-three)

ing on things they could not understand.

Since Sally had not told me she was riding home with the boy, I began wondering what else she might be doing and not telling me about. I knew that high school youngsters weren't the shy, timid creatures they had been when I went to school. I knew that often, when they were supposed to be at the library, they were actually out riding or dancing.

As tactfully as I could, I spoke of this to Sally and found that while she hadn't been doing such things, many of her little friends were.

What to do about it? That was the big question. *Forbidden fruit is always sweetest.* Remove the "forbid" and you remove the "taste."

I had a talk with Sally. Without reservations, I gave her permission to do anything that her girl friends did, provided she would first tell me about it. I even went so far as to make her promise that if she ever wanted to smoke she would have her first cigarette with me. I knew that Sally would keep that promise.

By the time Sally had reached senior high school, our financial condition was not as stable as it had been in New York and we could allow her only twenty-five dollars a month. She had been used to more and felt that the amount was not enough for her "growing-up" needs.

Many of Sally's friends were working in pictures and picking up odd checks, so Sally's business eye turned toward the studios also.

● I KNEW NOTHING about studios except what little I had heard and read. Sally soon assured me that I could best help her by remaining the same sort of mother I had always been.

She said, "If ever a girl in the world needed an old-fashioned mother, it's a girl working in pictures. Life at the studio is so nerve wracking. I'm keyed up to a nervous pitch all day long, but I don't mind it so long as I know that I have a nice, quiet, well-regulated home to come to when I'm through work."

After that I never worried about Sally. I knew that she could and would, fight her own battles—that when the professional or social world became too much for her, she'd run home to me.

Sally was only seventeen when she first brought home a motion picture contract for us to sign. It was to star her.



Just married, and so happy they're almost silly! Benny Baker and his bride, Marjorie Wellman, grinned for the cameraman



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STANDARD ART STUDIOS
104 S. Jefferson St. Dept. 226-D, CHICAGO, ILLINOIS

Janet Gaynor's Lucky Accident

(Continued from page thirty-three)

definitely on the ascendancy. We went to watch her make this picture, with William Wellman directing.

Janet is surprisingly small. She's only five feet tall, and seldom weighs more than 100 pounds with her pockets full. Today she was clad in a blue sailor jacket with brass buttons down the front, laced sandals which would fit a Shirley Temple doll, and a blue ribbon about her auburn hair. She has big brown eyes and a generous, mobile mouth.

Her eyes dance as she talks, her expression is constantly changing. Her small, confidential voice is the most winning part of her personality. The scene is on a boat, where she has gone with her husband, Bob Taylor.

"You see, in this picture, I've married Bob against his own wishes," Janet explains. "He didn't want a wife at all, much less me! And here I am, just a fly in the ointment. Since Bob will have nothing to do with me, I decide to enjoy myself as best I can, and so I sort of flirt with the captain to make him let me steer the boat."

● Director Wellman gets the signal from his assistant that the lights are ready. He crooks a finger at Janet. The camera is trained on Ed Sullivan, the ship's captain, for this "take," and does not include Janet—that will come later. But Janet goes through the scene just as if she were in the lens, all for the benefit of big Ed Sullivan. Her face is eager, alert, filled with expression as she stands behind the camera, feeding him his lines.

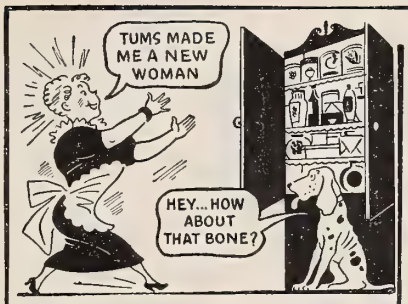
"Lovely, simply lovely," grins Wellman. "Wild Bill" Wellman is another who has profited from a lucky star. He has always been a harum-scarum mugg with a genius for getting into tight spots—and out of them. Restless devils burn in his deep set eyes. During the World War he and Tommy Hitchcock, the greatest polo player in the world today, raided a German airdrome many miles inside the enemy lines. It was a mad enterprise. But it succeeded. Each time a black-crossed plane tried to get into the air after them, they'd shoot it down. The exploit was made into a film a few years back, called *The Dawn Patrol*, starring Barthelmess.

Janet likes to work with Bill Wellman. She likes a sense of humor and a daredevil disposition.

When illness forced her to weeks of quiet inactivity, she learned to take life with a grin. She had plenty of time to think. The philosophy she has evolved is simple enough—you only live once, so make each day count. She never tires of delving into new realms. She'll dive into a scientific topic and when, after wading through books and talking with well versed people on the chosen subject, she comes up for air, Janet has a pretty good notion of her topic. It is that quality of wanting to know what makes the wheels go round which has kept her in the top row of film favorites. Others may come and go, but Janet is the one unfailing star.

● Another Quality in her makeup is the ability to make new friends and keep old ones. Even a long vacation from the screen did not keep her off the list of

[Continued on page 66]



OLD MOTHER HUBBARD
HAS FILLED HER BARE CUPBOARD
WITH ONIONS AND STEAKS AND CHEESES;
HER STOMACH FEELS GRAND
SINCE SHE KEEPS TUMS ON HAND...

Can You Finish This Jingle?

$250 IN CASH

And 100 Other Valuable Prizes for Best Last Lines

WRITE YOUR LAST LINE HERE

Can you write a last line to this jingle? It's easy! It's fun! And your "last line" may win one of the 158 valuable prizes! 1st prize—$100.00; 2nd prize—$50.00; 3rd prize—$25.00; *five* prizes of $5.00 each; *fifty* prizes of $1.00 each; 50 Eversharp pencils; 50 hunting knives. Every entrant will receive a worth while gift besides. Get your information about TUMS from the advertisement at the left, then read the simple rules.

SIMPLE RULES

Write your "last line" in dotted line, tear out whole advertisement, and mail with your name and address to the address given below. If you submit more than one entry, simply write your additional "last line" on a plain sheet of paper. But EACH "last line" submitted *must* be accompanied by the wrapper from a 10c roll of TUMS which you can secure at any drug store.

Elaborateness will not be considered. Only skill with which "last line" is completed, and neatness will count. Every entry will be individually considered and acknowledged with a worth while free gift. No entries *will be returned*. Judges will be chosen by officials of the A. H. Lewis Co. In event of tie, duplicate prizes will be awarded. All entries must be postmarked not later than midnight of May 31st, 1936. Prize-winners will be notified as soon as awards are made.

Address your entries to Contest Department, Room 22-A, The A. H. Lewis Co., 4th and Spruce Streets, St. Louis, Missouri.

NO ALKALIES FOR ACID INDIGESTION

MILLIONS have found they do not need to drench their stomachs with strong, caustic alkalies. Physicians have said this habit often brings further acid indigestion. So much more safe and sensible to simply carry a roll of Tums in your pocket. Munch 3 or 4 after meals—or whenever troubled by heartburn, gas, sour stomach. Try them when you feel the effects of last night's party, or when you smoke too much. Tums contain a wonderful antacid which neutralizes acid in the stomach, but never overalkalizes stomach or blood. As pleasant to eat as candy and only 10c at any drug store.

TUMS FOR THE TUMMY
EAT LIKE CANDY
TUMS 10c
TUMS ARE ANTACID... NOT A LAXATIVE
STOMACH DISTRESS
HANDY TO CARRY
10¢

A Valuable Prize For Everyone Who Enters



I was so lonely and friendless, a new-comer to town. Neighbors called once—but never came again.

I read how a woman became popular by learning to play through the U. S. School Course. I enrolled.

Soon I was able to play real tunes. Now I'm invited everywhere. They call me "the life of the party".

MUSIC – *the Surest Path to Friends*

... so easy to learn this short-cut way

NO longer need you envy people who play—who are always the center of attraction at parties—who make friends immediately wherever they go. Now this modern short-cut home-study method can make YOU an accomplished musician. It can bring you the good times you've always longed for.

More than 700,000 men, women, boys and girls have studied music without a teacher the famous U. S. School way. And the cost averages only a few cents a day!

Easy As A-B-C

This new "print-and-picture" method is literally as easy as A-B-C. The U. S. School simplified instructions, written by expert teachers, first *tell* you what to do. Then a picture *shows* you what to do. Then you do it yourself and *hear* it.

And you learn so much more quickly by this modern, up-to-date method than was possible in the old-fashioned, tiresome, scale-practicing way. Now you play real tunes almost from the start—*by note*. No teacher to fuss you. No wearying scales to plague you. No interference with business or pleasure, because you choose your own time at home.

LEARN TO PLAY BY NOTE

Piano — Saxophone
Guitar — Violin
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Tenor Banjo
Hawaiian Guitar
Piano Accordion
Or Any Other Instrument

Prove to yourself without cost how easily and quickly you can learn to play. Send today for our booklet, "How You Can Master Music in Your Own Home." With it comes a Free Demonstration Lesson which shows graphically how simple this expert home instruction really is. Mail the coupon TODAY. U. S. School of Music, 364 Brunswick Bldg., New York City. Instruments supplied if desired—cash or credit.

U. S. SCHOOL OF MUSIC
364 Brunswick Bldg., New York City

Send me your amazing free book, "How You Can Master Music in Your Own Home," with inspiring message by Dr. Frank Crane, also Free Demonstration Lesson and particulars of your easy payment plan. (Mention Instrument.) I enclose 3c stamp to help pay cost of handling.

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Instrument.. ..... Have you Instrument? .....



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Send FREE illustrated folder describing The Weil Belt and full details of your 10 DAY FREE TRIAL OFFER.

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TO THE GIRL WHO WISHES SHE HAD

A DATE TONIGHT

THE popular girl is the one who radiates good health, energy, has a clear attractive skin and sparkling eyes.

Nature intended *you* to have these natural charms. If you don't have them something is wrong, but perhaps nothing more serious than the ordinary fault of sluggish elimination. The system becomes clogged with poisonous wastes which often cause broken out and sickly-looking skin, loss of energy, headache, run-down condition.

Thousands of women are finding quick relief in Stuart's Calcium Wafers. These marvelous little wafers gently help the system eliminate waste products. In a very few days you should see and feel a change. Your skin clearer! Your eyes brighter! Your energy renewed! Stuart's Calcium Wafers are 10c and 60c at druggists. Try them. Results will delight you or money refunded.

FREE trial package. Send name and address on postcard to F. A. Stuart Co., Dept. A-107, Marshall, Michigan.

Janet Gaynor's Lucky Accident

(Continued from page sixty-five)

topnotch stars. The following of most stars fluctuates according to their pictures. Not so with Janet. Such popularity must be deserved!

And Janet has worked hard for her place in the sun. She is the embodiment of the hope that sighs and sings in the breasts of all girls who dream of a picture career—Janet rose from the ranks as an extra girl with nothing to go on but a winning smile and ambition. Certainly Janet isn't beautiful. She proves you don't have to have the sort of face ascribed to Helen of Troy in order to succeed in pictures, and that endears her the more to girls.

She is very popular with men. Janet exerts a greater appeal than blondes with those luscious curves men are supposed to fall for. They like her sparkle, her genuineness, and her manner of friendly intimacy. Invariably one hears rumors that she is in love with her leading man. You hear that about Bob Taylor now. Well, perhaps they do fall in love with Janet, for one couldn't blame them.

● THERE ISN'T MUCH doubt that Charles Farrell fell in love with her in those glorious days when *Seventh Heaven* was the big picture of all time. Maybe Janet fell in love with him. How the public hoped they would marry! That's the sad part of Hollywood—those the fans want to see get married, seldom reach the altar with the right man. Unhappily, Janet and Charlie had one of those misunderstandings, and both promptly went out and married somebody else.

Hollywood is inclined to believe that both Janet and Charlie had a few misgivings about the end of their romance; certainly Janet's marriage to Lydell Peck didn't take. But it all matters very little now; those days are gone and forgotten, and one of these times Janet will find the man she wants, and marry him, and live happily ever after. —JACK SMALLEY



Jackie Cooper is growing up in spite of everything! He's shown here with Rin Tin Tin, Jr., his pal in M-G-M's *Tough Guy*

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This Old Treatment Often Brings Happy Relief Of Pain

Many sufferers relieve nagging backache quickly, once they discover that the real cause of their trouble may be tired kidneys.

The kidneys are one of Nature's chief ways of taking the acids and waste out of the blood. If they don't pass 3 pints a day and so get rid of more than 3 pounds of waste matter, your 15 miles of kidney tubes may need flushing.

If you have trouble with frequent bladder passages with scanty amount which often smart and burn, the 15 miles of kidney tubes may need flushing out. This danger signal may be the beginning of nagging backache, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes and dizziness.

Don't wait for serious trouble. Ask your druggist for Doan's Pills — used successfully by millions for over 40 years. They give happy relief and will help flush out the 15 miles of kidney tubes. Get Doan's Pills.

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To secure typical American girls from all parts of this country for their regular "BLONDE OF THE MONTH" advertisement, the makers of Marchand's Golden Hair Wash offer each month entirely without expense, obligation or any complications of any kind, to bring one girl selected for her charm and beauty to New York for special photographing. Not a contest. Full particulars from your druggist; in your package of Marchand's Golden Hair Wash, or, by mail, from Marchand's Golden Hair Wash. Address Marchand's, Room 55, 521 West 23rd Street, New York City.

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VALMOR PRODUCTS CO.
2241 Indiana Avenue Dept. 740 Chicago, Illinois

"Texas" Binnie Barnes Lassoes Hollywood

(Continued from page thirty-two)

children as "Charles." The children, she recalls, refused to take him seriously, or to call him father.

"I remember him as being tall, and handsome—a real gentleman. Mother, the scion, if a lady can be a scion, of a family of fairly-well-to-do Italian florists, was getting a little money from Italy, and Charles refused to work. Mother thought this was okay as she believed that Charles, one day, would be a great writer. And believe it or not, this man who wouldn't work died of over-work.

"One day, as a special favor to mother, he agreed to scour the bath tub. While bending over the tub, he fell dead. I'm telling the truth when I say the doctor ascribed his death to over-exertion!"

● The Next Event of importance in the life of this little girl was the marriage of her two sisters. "Both took after mother," Binnie told me. "One has twelve children and the other has fourteen." The marriage of the sisters was quickly followed by the deaths of her brothers in France, in the war, and for a time her mother lost her reason.

Binnie was placed in an orphanage where she learned humility, and to cook and sew. Six months elapsed, and her mother recovered, recovered so completely that she called for her daughter at the orphanage, accompanied by husband No. 3. Binnie says her mother could produce more good looking husbands than any woman she has ever known. But she was beginning to suspect that funds her mother received from Italy, with more or less regularity, had something to do with this. They moved to a farm. Binnie, old enough to understand that little girl's papas were supposed to work, asked her step-father about it—and soon thereafter Binnie was placed "in service" at Manor Farm, some twelve miles from Highgate.

● It Developed that Manor Farm had no need of a parlor or chamber maid, so the little girl became a farm hand, and a milk maid. She was on the job before the dawn, each morning, doing all manner of chores, milking, and working in the fields. Soon the task of driving the can-laden milk cart into Highgate was assigned to her. She drove a mare, Molly by name, and one fine morn Molly attempted to pull the cart between two trains moving in opposite directions, and Binnie found herself in a hospital, and Molly in the bone yard.

"Being waited upon, and catered to, while my smashed head was healing, put a lot of new ideas into my blonde head and as soon as I was discharged I ran away to London to seek a career. The police returned me to my mother, who learned that during my short flight, my first attempt to use my wings, I had gone to a picture show with a boy. Mother, determined to protect me from the advances of prowling youth (who to date had made no such advances) placed me in the home of a dignified old gentleman, and his wife, as their domestic. The very dignified old gentleman, trying to emulate the youths my mother feared, tried to get fresh and after calling him a molting old rooster, I ran away again."

[*Continued on page* 68]

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5 MINUTES a Day Keeps Wrinkles Away and erases age lines. This new sensational home method *Sent on Trial—You Risk Nothing.* Lifts sagging muscles, fills up hollows.

No cosmetics, no massage, no straps. Women, men, all ages, write for thrilling book and *Facial Analysis Chart Free.*

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Please send free booklet and 32 sample lesson pages.

Name .....
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City .....*State* .....*Age* ....



* How

I WANTED TO WEAR SHEER HOSE *and* SHORT SLEEVES *but couldn't* BECAUSE OF—

PSORIASIS

(* *Quotation from our case record file*)

Have you, too, been unable to dress as you wanted to because of psoriasis? Then learn about Siroil—a preparation for removing the scales and crusts caused by this disease. A booklet containing the story of the development of Siroil, together with complete case records, will be mailed you free on request. Quotation above is from a psoriasis sufferer who, after using Siroil for only a short time, was able to wear sheer hose and short sleeves for the first time since childhood. This is only one of many actual cases. Get the facts on Siroil. Learn how many of the embarrassments and discomforts of psoriasis can be relieved. Siroil is sold on a satisfaction or money back guarantee.

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Careful fastidious women avoid the use of peroxide because peroxide makes hair brittle. Lechler's **Instantaneous Hair Lightener** requires NO peroxide. Used as a paste, it Cannot streak; Eliminates "straw" look. **Beneficial to permanent waves and bleached hair.** Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application.

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FREE 36 page booklet "The Art of Lightening Hair Without Peroxide" Free with your first order.

ERWIN F. LECHLER, Hair Beauty Specialist
567 W. 181st St., New York, N. Y.

"Texas" Binnie Barnes Lassoes Hollywood

(Continued from page sixty-seven)

The runaway girl knew cold and hunger before obtaining a job running errands for a draper's assistant; her face and figure, a latter day blessing, proved a curse, and Binnie found work in the Ever-Ready battery factory in London. She learned the battery trade and became an expert solderer. A foreman sacked her because Binnie could say "No" in a cold and haughty manner. Her next job was nurse maid to a kennel of Chow dogs; there were sixteen full grown Chows and she had to bathe each dog once a week, and until you've washed one Chow dog you'll never know what work is. Between baths she had to feed the dogs.

● Her Ambition to become a nurse was not to be denied and she found employment as an attendant in the maniacal ward of the Stone House Asylum, in Kent. She had no nerves, was given two liberty nights each week, and decided she had at last found life; but three months of constant association with the insane left her in doubt as to whether she was an attendant, or an inmate, so, as she says "I quit while the quitting was possible," and found a job as a waitress in The Lion's Corner House, where she worked for tips only. It was there, while making up her mind to become the best hash slinger in all England, that the first visions of a "professional" career were opened to her.

"A hat check girl from 'Pop's Club,' a night club and taxi dance place, used to eat at the Lion's; she seldom had much money, and when she was broke I managed to slip her something to eat on the side, and give her a check for a cup of tea. One day she asked me if I could dance; I told her I could. She suggested I go with her to Pop's and get a job as a hostess-dancer. Pop, it seemed, needed another girl. She wanted the job, but could not dance. I got the job. It didn't pay much money, for I was a taxi dancer without a minimum or maximum fare. The gent could pay what he pleased."

But there was a dancing act in the floor show that caught Binnie's eye. Full of ambition, she knew she could do anything as well as the next girl and was willing to take a shot at anything. So she decided to become a ball room dancer, and, looking about for a partner, decided the little drummer in the band would do. "He was a nice little boy, and he could dance, but he was shorter—oh, so much shorter, then me. However, I convinced him we would become another pair of Castles, and we opened rehearsals. We learned, or thought we had learned, a tango. I bought a scarlet shawl, with lots of fringe, and a rosette for my hair, and at last we prevailed upon Pop to let us try our dance —just once."

● The Master Of Ceremonies announced them.

The band struck up "Argentine Moon." They glided out upon the floor.

"Then," Binnie told me, "my heels got tangled with the bloody fringe on that shawl and I bounced on the floor! The crowd roared. But I knew that 'the show must go on,' so I was up and at 'em. It got funnier and funnier—so funny that despite our miserable failure Pop took me out of the taxi ranks and the drummer out of the band, and kept us on as a comedy team."



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Mail a postcard to-day. Just say: "Send me the Edna May Dress folder and Club information."

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Possess that elusive, indescribable charm which these perfumes impart. Nothing else like them. For the first time, these enchanting, exciting perfumes, from secret guarded Spanish formulas, are brought to you through our offer. Be the first in your set to obtain them. Single vial 15c; 3 for 30c. Order now.

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Send today for beautifully illustrated book entitled "DON'T STAMMER," which describes the Bogue Unit Method for the scientific correction of stammering and stuttering. Method successfully used at Bogue Institute for 35 years—since 1901. Endorsed by physicians. Full information concerning correction of stammering sent free. No obligation.

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All the latest stars
Send for your favorites



Dick Powell
(3 different poses)

HOLLYWOOD SCREEN EXCHANGE
Drawer V-1 -:- Dept. K -:- Hollywood, Calif., U. S. A.

While Binnie was doing the comedy act at Pop's, "Tex" McCloud, an American with a Will Rogers act, dropped in, did a bit when called upon by the m. c., watched Binnie, and sent for her. McCloud offered her a job—to go to Africa with his troupe. She went. Just before sailing she bought a portable phonograph, and a lot of records of Jack Smith, the whispering baritone. She couldn't sing, but she could whisper, and she mastered the Smith technique. Her red hair was dyed coal black and cut after the fashion of her favorite Colleen Moore, her idol. Binnie had been engaged to sing, and do a dance.

They opened in Johannesburg.

"When it rains in Africa, it rains," said Binnie. "Well there was a tin roof on that night club and after I did my dance, and came out to do my copy of Smith's 'Blue Heaven,' it started to rain. The band was in one key, I was in another, and by the time I got under way the rain was playing on that tin roof like a piano player working on a steam caliope. The crowd roared, and the curtain was rung down." Binnie had failed again.

● But Binnie Learned one thing in Africa—from "Tex" McCloud she learned all about his native Texas. She learned the names of the cities, names of important people, and the Texas drawl. She got so she could say "Taix-us" like a native. Knowing that American girls were in demand in London, she returned to her native heath, determined to crash the gates as "The girl from Texas." McCloud, in teaching her about Texas, had taught her dice and poker and while she got on the boat for England with less than a pound in her purse, she got off with $500—thanks to McCloud's fundamentals.

"Old 'Pop' knew that as an American I was a fraud, but he billed me as the girl from Texas. I sang little, funny risqué numbers, and before long we were doing so much business that 'Pop' cut me in for a percentage of the profits. One night the famous Charlot dropped in.

"'Are you an American?' Charlot inquired.

"'Taix-an,' I answered.

"'I want you for my revue,' he said."

She sang a dramatic song opening night, a song Rowland Lee transposed from French into English, and received eleven curtain calls. Everyone in the theatre was crying. It was her first dramatic effort. The famous Mr. Cochrane put her into a dramatic play. She went from that into the rôle of Fannie Bridges, the blues singer, in the stage play *Cavalcade*. Sidney Kent signed her for the Fox picture of that name, and she came to America, sat around in New York, got fed up, and went back to London where she was starred in *Little Tommy Tucker* and *Love and Let Love*. Then she was signed for British pictures.

"That WAS my big moment," she said. "I would be the greatest dramatic actress in the history of the screen. Instead, I was put into slap stick comedies with Stanley Lupino (Ida's father) and caught a lot of pies in my face. I made four of these. It was great experience, and good for me. After that I began portraying hard-boiled American girls, and after portraying *Katherine Howard* in *Henry the Eighth*, came to Hollywood, did *There's Always Tomorrow* and *One Exciting Moment* and returning to England, did *Don Juan* with Doug Fairbanks, Sr., and a couple of plays."

—Harry Brundidge



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Hollywood's Second Generation

(Continued from page twenty-one)

my father's profession, for the theater and the screen are the only things that interest me, but I'm approaching it largely from another angle."

For the past two years, young Allan has been correspondent for a large syndicate of Scandinavian newspapers. A few months ago, he completed his very first play. Obviously the young man means what he says.

Depend upon it, in a few years Allan Hersholt, son of Jean Hersholt, the actor, will be well known to all of us in the triple rôle of playwright, actor, and producer.

● If Your Amazement grows as you read this, remember that it's only keeping pace with mine. The confidence and the efficiency with which young Hollywood dispatches the business of beginning a career is a wonder even in a town that's inured to wonders.

Hirschell Mayall, Jr. was so sure that he wanted to be a famous actor like his dad, when he was a "tough little kid" (that's his term, not mine) that he used to wear his handsome parent down until the latter let him play in his pictures, when he was one of the leading stars of silent films.

However, as he grew older, young Mayall began to drift out of the idea, especially when no unusual opportunity presented itself, and there began for him an odd procession of assorted jobs. First he was a musician with an orchestra in San Francisco, but he was fired one night for falling asleep over the clarinet. Next he worked in the office of a steamship company, but was fired again. After that he worked in a radio station as an announcer, but was fired once more.

"In fact," says Hirschell, who also looks exactly like his tall, dark, handsome father, "I was fired right back to the screen from every job I ever had."

His first picture rôle since his return to the screen was with Henry Hull in *Great Expectations*. And now that he's back in the profession which is his natural heritage, Hirschell Mayall, Jr. has a feeling he'll never be fired again.

With Bryant Washburn, Jr. the screen was a lark when he tried it for the first time a few years ago. He had no particular interest in anything at all when he got out of school, so he decided he might as well investigate this thing that still is his father's big interest in life.

"But it was so darned hard to get a start," says Bryant, Jr., "that it was a direct challenge. And ever since the Sennet studio broke down and gave me a contract, it's been so hard to stay in and do the things they expected of me because I'm my father's son, that before I knew it, I was as wrapped up in it all as he is. It just doesn't seem possible to me now that there was a time when I wasn't sure that a career in pictures would be my life's work."

● Young Washburn has been making way in pictures a little longer than the rest of the juniors. He's played steadily more important rôles in such pictures as *This Day and Age, Wild Boys of the Road, Daring Daughters,* in which he had the juvenile lead opposite Joan Marsh, and more recently, *Old Man*

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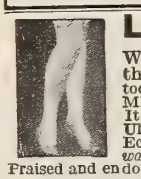
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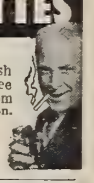


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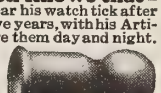
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"Not only his career, but his whole life has been so swell, that I couldn't ask for anything better for myself," is House, Jr.'s tribute to House, Sr.

He wanted to start in stock, like his father did, and if no other picture opportunity follows closely after *Adventures of Frank Merriwell,"* he'll shift the order of things a bit, and get that stock experience next. He's glad he's cast as a heavy in his first important picture, because that's how his dad started. He wants to graduate to "leading man" rôles, too, like his father before him.

"But it isn't only because I think dad's so wonderful that I want to become an actor," Pete (as he's nicknamed) continued. "It's just born in me, I guess."

There's a dramatic force in this attractive youngster that makes him seem far older than his nineteen years. Already there's a dynamic power in his deep blue eyes, and an electric vitality that pours forth from him into the atmosphere around him. *There* is another future star!

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Grace Bradley and her boy friend, Frank Prince, snapped at a recent party, told how they met and became engaged while he was singing with Ben Bernie's band at Catalina

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Wife vs. Secretary

(Continued from page ten)

to have slowed up a lot and very suddenly at that . . . It wasn't until an assistant director went out to show them how it was supposed to be done and he, too, came to grief that the full story of disaster came out. The ice, carefully refrigerated, was melting under the strain of thousands of candle power!

● As THEY LEFT the set to work on another scene they looked like a bunch of disappointed kids leaving a slushy pond. But such stuff as that is no poser to a big producer. Experts were called in and ice-skating was revolutionized almost overnight. Now Hollywoodians skate to their heart's content on *Hot* Ice that stays as slick and hard under a July sun as it would in a mid-January blizzard. It's simple, when you know how to do it. Just buy yourselves a few tons of hypo crystals, the stuff they use to develop films, put it on the stove and bring it to a sharp boil. Then pour it over the stoop and front walk. Personally, we would suggest buttering the walk well, as in fudge-making, so you can get it up again when you tire of breaking your neck and being sued by the milk man, but if you happen to like going through life on ice skates just pour it on and let it harden.

We understand that when orders were given to strike the set after they finished with it, one could go out by the stage at any hour of the day and see a rather puzzled and plaintive looking property man chipping patiently away with an ice-pick. He's still got 5,987 square feet to go. . . .

However, *Wife vs. Secretary* is not all ice-skating, nor is it beer and skittles. It is more of a triangle, with Clark Gable as the base and Myrna Loy and Jean playing the rôles of a couple of acute hypotenuses. Myrna again portrays the ideal wife, this time under trying circumstances on account of she suspects skullduggery and chicanery between Clark and his too-beautiful-to-be-true secretary, the blonde but efficient Miss Harlow. Actually there is no dirty work afoot, but Clark doesn't stand a chance anyway what with two gorgeous femmes both interested in his welfare. He is a mere shuttlecock tossed on a sea of passions, as Gene Stratton Porter would have put it in her heydey, but he ends up right where he was as the more than willing vassal of la Loy.

The dialogue and business is, of course, that swell stuff that you'd expect from a trio like that, but it wouldn't be fair to pass it on even in these hallowed pages. But, when you go, take especial note of the furniture. It really is something new and ought to forecast some changes. Under the strange name of Biedermeier it sheds its beauty upon a startled world. Seems as how there was a famous comic strip character in a German paper back in the early eighteen-hundreds something like our Jiggs . . . and his name was Biedermeier. Well, his creator designed some furniture for Mr. B's comic strip house that was considered excruciatingly funny in those days. Until an M-G-M art director happened across an old issue of the strip and drew forth from it the inspiration for a new trend in modern and very gorgeous furniture. . . . In another hundred years we may all be seated in Barney Google Super Modern chairs.

Hollywood's Social Splash

(Continued from page thirty-one)

Membership is large, yet exclusive. Applications must be made to the membership committee, a group chosen in utmost secrecy. If the applicant surpasses this hurdle, his plea moves on to the Board of Governors which may toss it out without qualms. Surnames of the members are mostly nationally known. They include, as a small sample, the following: Barrymores, Krugers, Keatons, Schenks, O'Briens, Lloyds of all families, Crosbys, Lombards, Fondas, Dunnes, Tracys, Schulbergs, Marx, Stanwycks, ad infinitum.

Membership fees are relatively small, seldom more than $20 per year including dues. Social affairs are costly. The black-and-white ball, for instance, cost $10 per plate not including refreshments at the bar. Cocktails began at 50 cents, reached as high as $5 for fancy champagne drinks. Proceeds above costs were earmarked for charity.

The Mayfair Club has no social headquarters, functions only with great splurges of dance music, this time furnished by Cab Calloway and Eduardo Durante. The balls are invariably successful beyond ordinary dreams. For weeks after the affairs, Hollywood gossips and talks; yet Mayfair's Five Hundred actually is only a small part of filmdom's large and varied population. Mayfair belongs to a select few, its repercussions to all movieland.

BETTER PICTURE GUIDE

(Continued from page forty-seven)

Three Musketeers—(RKO)—Presenting Walter Abel in a new interpretation of the famous classic.

She Married Her Boss—(Columbia)—Claudette Colbert, Melvyn Douglas, Edith Fellows in a rollicking film.

Dangerous—(Warners)—Franchot Tone and Bette Davis co-star in a marvelous love story.

Littlest Rebel—(20th Century)—Shirley Temple captures the film as usual. Secondary honors to John Boles, Jack Holt, Bill Robinson.

Mr. Hobo—(G-B)—George Arliss returns in a typical poor-man-turns-rich picture. He is excellent.

Bride Comes Home—(Paramount)—Fred MacMurray and Claudette Colbert in a goofy kind of love story.

Mary Burns, Fugitive—(Paramount)—Sylvia Sidney, Melvyn Douglas and Alan Baxter in an absorbing crime story.

Ah, Wilderness—(M-G-M)—Lionel Barrymore, Eric Linden and Wallace Beery in a small town family story.

Whipsaw—(M-G-M)—Myrna Loy returns in a jewel thief story, ably assisted by Spencer Tracy.

If You Could Only Cook—(Columbia)—Herbert Marshall and Jean Arthur in a pleasing comedy.

Tale of Two Cities—(M-G-M)—Ronald Colman handles the main rôle gloriously.

Sylvia Scarlett—(RKO)—Katharine Hepburn is starred again in one of her best pictures to date.

Metropolitan—(20th Century)—Lawrence Tibbett stars as the opera singer.

So Red the Rose—(Paramount)—Margaret Sullavan's dainty beauty enhances this film.

Miss Pacific Fleet—(Warners)—Joan Blondell, Glenda Farrell and all the boys in a grand comedy.

In Old Kentucky—(20th Century)—It's a fitting farewell to Will Rogers. Fine, heart-rending drama of the Blue Grass country.

THESE WILL PLEASE SOME FANS; OTHERS MAY PASS THEM BY:

Splendor—(United Artists)—Joel McCrea and Miriam Hopkins make love again. Paul Cavanagh is more interesting as the third corner.

Peter Ibbetson—(Paramount)—Here is a film that just misses being excellent. Parts of it you will never forget.

Great Impersonation—(Universal) — Edmund Lowe is good enough, but the plot went haywire. Thrilling in portions.

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29x4.75-20	2.20	1.00
29x5.00-19	2.55	1.05
30x5.00-20	2.55	1.05
5.25-17	2.60	1.15
28x5.25-18	2.60	1.15
29x5.25-19	2.60	1.15
30x5.25-20	2.60	1.15
31x5.25-21	2.90	1.15
5.50-17	2.95	1.15
28x5.50-18	2.95	1.15
29x5.50-19	2.95	1.15
6.00-17	3.10	1.15
30x6.00-18	3.10	1.15
31x6.00-19	3.10	1.15
32x6.00-20	3.10	1.25
33x6.00-21	3.25	1.25
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33x4	2.65	.85
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33x5	3.40	1.45
35x5	3.55	1.55

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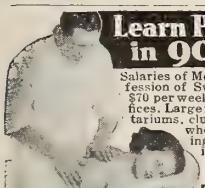
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Gable Tells What Happens

(Continued from page twenty-nine)

by asking me to answer stuff like that. Okay! Well, here's where little Clark gets himself right off the spot. I don't know the answers any better than you do—if as well. I don't work in an office, I don't have a secretary and I'm very glad I'm an actor—especially after thinking of all the pitfalls that beset the paths of a man behind a desk. Personally, when I'm not working I prefer to be behind the butt of a good gun looking down the sights at a brunette who never heard of allure, who prefers berries to caviar and only makes a pass at man when she's mad—a Rocky Mountain Bear. . . ."

Clark Gable started grinning again as he got back on his skates. "And now," he concluded, "I suppose you'll go home and quote me as saying I prefer Rocky Mountain Bears to Jean Harlow and Myrna Loy. . . . Well, in a way, maybe I do! I'm one guy that *knows* when he's outclassed!"

An Indian Princess Speaks

(Continued from page twenty-two)

● FOLLOWING THIS, *Joan of Arc*—a powerful rôle which she would imbue with her individual sincerity, simplicity and a certain spiritual quality, all of which, in conjunction with her physical qualifications, would make it an outstanding portrayal.

Garbo's characterization of Saint Joan would reach heights of artistry unequalled by any other actress on the screen today.

The direction should be smooth and even, the film free from any slow or dragging passages. There should be the maximum of action with the minimum of dialogue—in short, "pure cinema." H. M. Harwood should write the screen-play and S. Behrman the necessary dialogue, and, most important of all, it should be true to history in every respect.

The combination of action, spectacle and an inspiring theme would result in a stirring epic of courage, patriotism and sacrifice, as well as a sound financial proposition for the producers.

Other fine parts that suggest themselves for Garbo are *L'Aiglon, Mary, Queen of Scots* and *George Sand.* She would also make a superb *Portia* and enchanting *Rosalind.*

● THEN THERE is *The Picture of Dorian Gray.* The fascinating and complex Oscar Wilde character, in testing Garbo's powers to the utmost, would reveal still another brilliant facet of her genius. A screen version might be unlikely at the present time, but perhaps some day . . .

In conclusion, to quote from a recent commentary which contains the basis of an idea for a first-rate dramatic rôle for the Swedish star and one moreover, in which she would be perfectly cast:

"It is a tradition of the finest French actor that all he needed to convey the greatest tragedy were three planks on a couple of trestles. All that Garbo needs to wring the withers of the whole world is a jersey, a rough-and-ready skirt or trousers, untidy hair, and the gutteral of her voice. . . . Pitch her into a cod-smelling Stockholm bar or a misty-wreathed waterfront. . . . Against such a background she could act a masterpiece."



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Star Gazing IN HOLLYWOOD

by JACK SMALLEY, Managing Editor

● Two Mammoth Brain-waves sweep Hollywood about this time of year. It's hard to say which brings on the biggest headache—how to avoid handing everything over to the income tax collectors, or who will win the annual Academy awards.

Snows of winter are just turning to the slush of spring when the momentous announcement revealing the vote on the best this and that of 1935 is made at the Academy dinner. It is conducted at the Biltmore, while stars, directors and writers stare at their plates and try to look nonchalant.

Last year it was all very embarrassing; Columbia Studios gathered in all the four main prizes for *It Happened One Night*—Claudette Colbert, Clark Gable, Frank Capra and the studio each carrying home a gold statue.

Our Own Nominations

● In A Benign spirit of helpfulness, your Stargazer has compiled his own list of awards, which so far he has neglected to mail to the distinguished Academy. Let 'em read it in HOLLYWOOD. That's if they have a nickel left after paying income taxes.



Here's the famous dinner scene from *Alice Adams*. Who can forget Fred MacMurray, Hattie MacDaniels and Katharine Hepburn in this picture?

Best Picture of 1935
The Informer—RKO-Radio
Best Actor
Victor McLaglen, in *The Informer*
Best Actress
Katharine Hepburn, in *Alice Adams*
Best Director
John Ford, for *The Informer*

That looks like a grand slam for RKO-Radio, and if the Academy follows my advice there'll be a gold statue in every corner of that excellent studio. Bitter accusations of prejudice will be filed against me from Metro-Goldwyn-Mayer for not naming *David Copperfield*, from Paramount for failing to nominate *Hands Across the Table*, for overlooking *Midsummer Night's Dream* at Warners. Perhaps so—if they dig up my past they'll find I was one of Victor McLaglen's sergeants in his Light Horse Cavalry, that I have a wife who is hounded at previews by autograph hunters insisting she is Miss Hepburn, and that John Ford and my publisher are close friends. But that's my list and I'll stick to it.

Honorable Or Otherwise Mention

● Miss Hepburn Won the prize two years ago, so it's hardly fair to heap more laurels on her comely head when I so yearn to see Greta Garbo get a prize just once, or witness the recognition of that superlative address, Carole Lombard. I waver, too, over the talents of Jean Harlow, who so ably portrays on the screen characters the opposite of her own. Bette Davis, most consistent performer, may be the Academy choice for 1936.

In awarding honors for acting, one should remember that simply playing yourself on the screen is no indication of great genius. Among the men who, for real *acting* rate high honors, I would nominate Wallace Ford *(The Informer)* Charles Laughton *(Mutiny on the Bounty* and *Ruggles of Red Gap)* Henry Fonda *(I Dream too Much)* William Powell *(Escapade)* Basil Rathbone *(Copperfield)* Fred Stone *(Alice Adams)* Claude Rains *(Crime Without Passion)* Fred MacMurray *(Hands Across the Table)* and Edward Arnold *(Diamond Jim)*.

Other "Bests" Of The Year

● The Academy Is entirely too impersonal in its list of awards. I would give a copious number of other prizes, some of which are herewith tendered. (Applause!)

Most beloved star: Shirley Temple.
Most popular woman: Claudette Colbert.
Most popular man: William Powell.
Best host: Leo Carrillo, master of Santa Monica rancho.
Best hostess: Mary Ellis, and you must see her soon in *Brazen*.
Most alluring voice: Ginger Rogers (listen to it on the phone!)
Best combination of talents: All together, now—FRED ASTAIRE!
Most progress in 1935: Virginia Bruce (watch her this year!)
Most progress for man: Henry Fonda.
Best comedian: Jack Oakie (that goes for in films and out)
Most independent: Connie Bennett, and she won't give a hoot if I say so.
Happiest family: Paula, Carol, Dorothy and Fred Stone.
Biggest feminine thrill: Clark Gable, of course.

The Ten Best Pictures

While I'm sticking my neck out, I'll go the whole hog and name my choices for the ten best films of 1935: *The Informer, David Copperfield, Alice Adams, Mutiny on the Bounty, Lives of a Bengal Lancer, Top Hat, Hands Across the Table, I Dream Too Much, Ruggles of Red Gap, Naughty Marietta.*

And what a struggle to eliminate *Thanks a Million, The Scoundrel, A Night at the Opera,* and *Les Miserables!*

Onward and Upward in 1936!

No question remains that several young ladies will be definitely placed with the fans as toppers in 1936. Merle Oberon, for *The Dark Angel*, might even rate for the '35 awards, but certainly this year's *These Three*, film version of *The Children's Hour*, will make the name of Oberon famous.

Another girl with one fine picture, *Broadway Melody of 1936*, is headed for glory. That's Eleanor Powell. And if we are to hear much more of Elisabeth Bergner, whose *Escape Me Never* was a smash hit, doubtless she'll be up among the winners this year. Her habit of nibbling cookies, apples, or nuts in every scene didn't make her appealing to me in *Escape Me Never*.



Victor McLaglen did his finest role in *The Informer*. Here he's shown with Margot Grahame in a scene from that film

I Told You So Department

Almost a year ago I saw the screen test of Luise Rainer, and wrote in this department: "Luise Rainer will, before very long, be a new star, adored, popular, her name a byword, her face as familiar as your own neighbor's." Those who saw her in *Escapade* with Bill Powell wrote in to agree. Now we've just seen her in the rushes of *The Great Ziegfeld*, again with Powell. Luise plays Anna Held, and once more we make the prediction—Luise Rainer is tomorrow's great star.

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MAY, 1936
Vol. 25 No. 5

Hollywood

The News Reel of the Stars

Table of Contents

SPECIAL FEATURES

Portrait of Gloria Stuart....24
by Marcella March

I'm Ginger Rogers' Puppy Love....29
by Rover Ayres

Temptations of an Actor (Dick Powell)....30
by Gladys Hall

Juliets I Have Known....32
by Basil Rathbone

Adele Astaire Tells on Fred!....33
by Dorothy Spensley

HOLLYWOOD SPOTLIGHTS

Warner Baxter's Farewell to Youth!....27
by Harry Lang

Chaplin's Mysterious Paulette Goddard....28
by Jerry Lane

NEWS OF THE STARS

Hollywood News Reel.... 6
What They're Filming....10
Here Comes the Show Boat!....11
Win Shirley Temple's Doll!....12
Eyewitness Photos....13
Movieland Tour....14
Topper's Film Reviews....16
Fan Mail....18
Projection Room....20
Cashing in on Bank Night....22

HOLLYWOOD'S CHARM SCHOOL

Perfume Enhances Beauty....34
Novelties in Fashions....38
Frocks for Summertime....40
Try Shirley Temple's Diet....42
Peggy Wood's Page....44

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Today in Hollywood



The winners! Bette Davis and Victor McLaglen became No. 1 film players when the Motion Picture Academy awarded them statuettes for best 1935 acting. The banquet was one of the most brilliant of the season



When old timers meet! Here is Lionel Barrymore in a full beard (necessary for his new picture) talking with D. W. Griffith, the famous director, and his bride. Griffith may return to the megaphone



Will this picture romance of 1927 turn into a genuine real love? Perhaps you remember this scene, taken from *My Best Girl*. Yes, you're looking at Buddy Rogers and Mary Pickford, who have been pals ever since. Mary has remained silent since her divorce from Douglas Fairbanks. She even refused to comment over his marriage to Lady Ashley in Paris



Janet Gaynor turns school teacher! I was a little astonished myself when I saw Janet teaching the ABC's to these two youngsters who appear in *Small Town Girl* with her. Janet thought it was great fun and of course the kids enjoyed it



Erroll Flynn is finding out the real meaning of popularity since he starred in *Captain Blood*! He's shown here with his wife, Lili Damita. Believe me when I say they're both very charming and unassuming people!

Ted Magee,
Editor

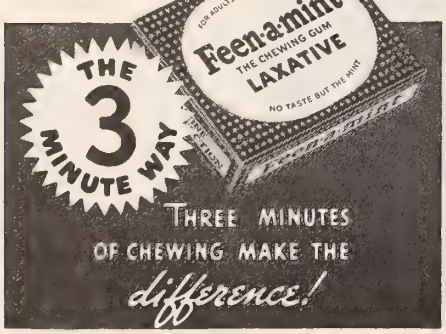


HERE'S HOW I DID IT

"A friend told me how to clear up that logy, bilious, 'all-run-down' condition caused by constipation. Before I went to bed last night, I chewed delicious FEEN-A-MINT for 3 minutes.* It's this *chewing*, they tell me, that makes FEEN-A-MINT so much more effective. Well, it worked wonders for me. Today I'm fresh and rested—feel like a new person. This easy 3-minute way is so much nicer than taking harsh, griping, 'gulped' cathartics."

FEEN-A-MINT is fine for children too. No urging necessary to make them take FEEN-A-MINT, because they love its cool, fresh, minty chewing-gum flavor. And it's not habit-forming. Go to your druggist today and get a generous family-sized supply of delicious FEEN-A-MINT. Only 15c or 25c. Slightly higher in Canada.

*Longer if you wish.



Hollywood News Reel

Quints and Soups

HOLLYWOOD'S NEWEST STARS, the Dionne quintuplets—are garnering up their share of publicity with the release of *Country Doctor*. Tied up commercially with a wide variety of products, the little babies can't escape attention.

Filmland observers are smiling now over the neat way in which Hormel products made use of the famed children in a new advertising campaign. Set to present four new soups on the market, Hormel named them the quadruplets, considered adding a fifth kind of soup for the obvious quintuplet tie-up.

• •

Doug, Jr., Sees Joan

WHEN DOUGLAS FAIRBANKS, JR., flew into Hollywood from a two-year stay in London, his first act was to telephone—yes, you've guessed it—Joan Crawford. What's more, he scooted out to the Crawford-Tone menage and spent most of the afternoon there. (Note: Franchot was there, too, all the time. Doug merely wanted to see both of them.)

• •

Water, Water Everywnere

NOAH'S ARK, SCHEDULED to float again in Warner's *Green Pastures* production, nearly went a-sailing ahead of schedule.

An electrician, gazing at the darkened lights overhead, yelled, "Flood 'em!"

The men at the water hydrants complied.



Loretta Young and Joan Bennett paused for this photo at the Screen Actors' Guild ball

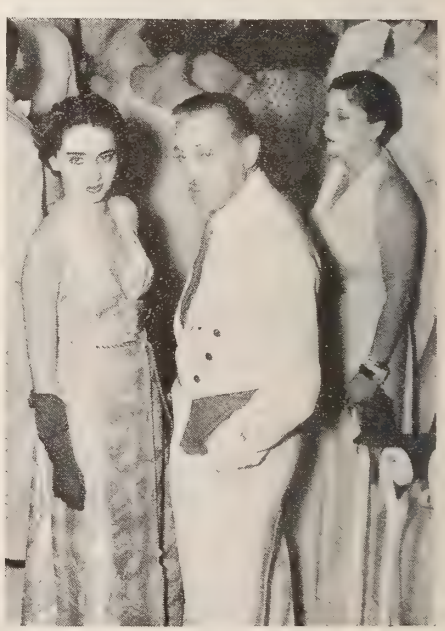
It's Harpo Again

HARPO MARX STARTED it all. He phoned a fashionable Palm Springs Hotel, asked for a room over the week-end. The clerk responded nobly. Ten minutes later Mr.

[*Continued on page 8*]



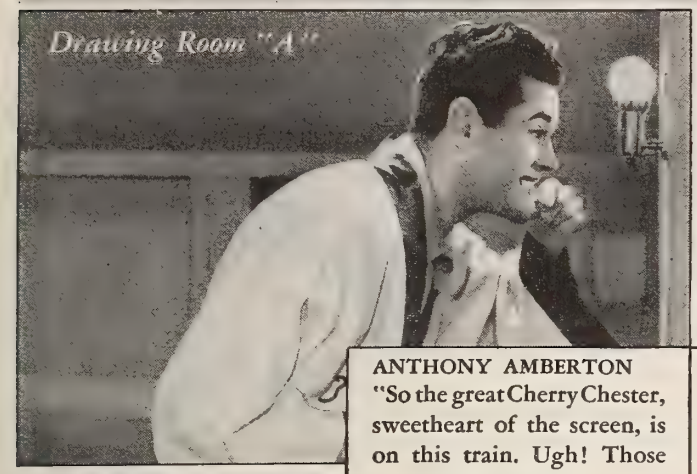
Marking the closing of the race season in Hollywood, a regal ball took place. Posing here are Mrs. Hal Roach, Leslie Howard, Norma Shearer and Thomas Hitchcock, Jr. Howard is nursing a slight sprain



The famous cross country romance continues unabated in Hollywood. Here is Elaine Barrie with John Barrymore, with mother Barrie in the background. Snapped at the Countess Di Frasso's red and white party

A DRAWING-ROOM DRAMA

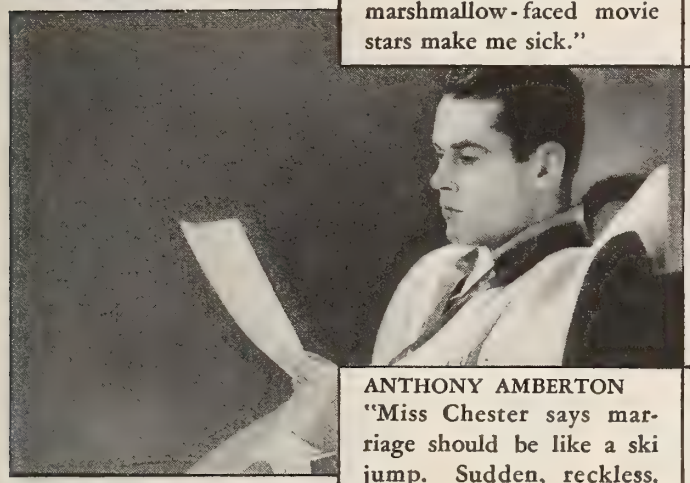
Scene: Twentieth Century Limited, Chicago to New York

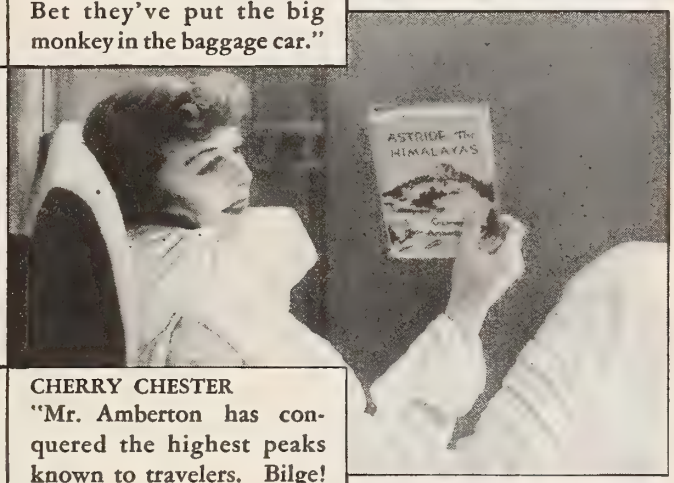




ANTHONY AMBERTON
"So the great Cherry Chester, sweetheart of the screen, is on this train. Ugh! Those marshmallow-faced movie stars make me sick."

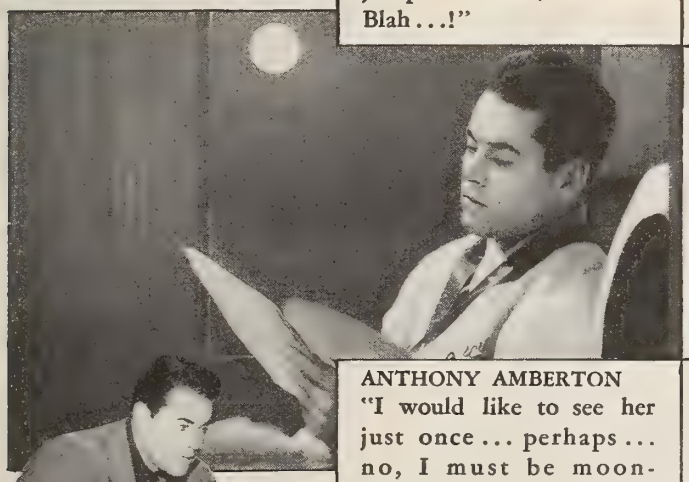
CHERRY CHESTER
"H-m-m! Anthony Amberton, the great novelist, the one and only, on this train! Bet they've put the big monkey in the baggage car."

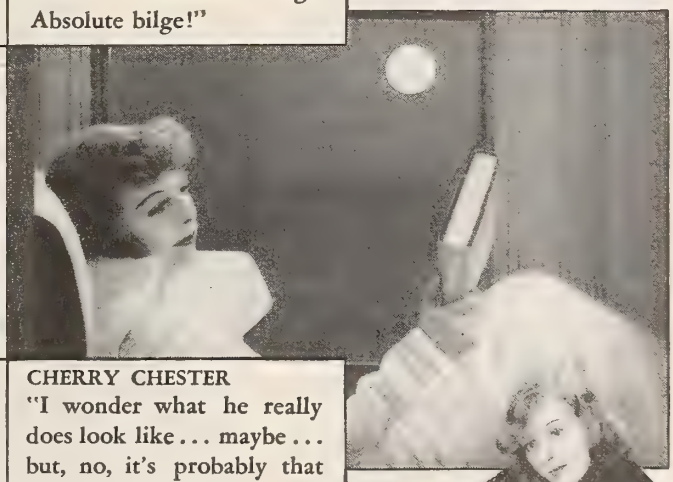




ANTHONY AMBERTON
"Miss Chester says marriage should be like a ski jump. Sudden, reckless, Blah . . .!"

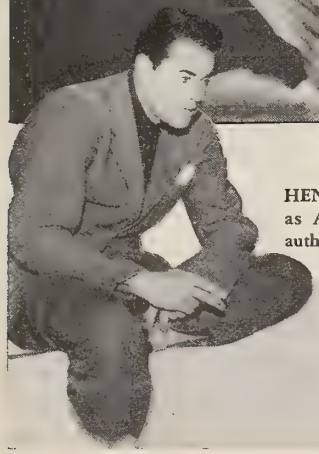
CHERRY CHESTER
"Mr. Amberton has conquered the highest peaks known to travelers. Bilge! Absolute bilge!"





ANTHONY AMBERTON
"I would like to see her just once . . . perhaps . . . no, I must be moon-struck."

CHERRY CHESTER
"I wonder what he really does look like . . . maybe . . . but, no, it's probably that silly old moon."



HENRY FONDA
as Anthony Amberton . . . explorer-author, the darling of the women's clubs.

MARGARET SULLAVAN
as Cherry Chester . . . sensational young movie star, darling of Hollywood.



What the "silly old moon" does to two celebrities who yearn for romance in the moonlight instead of sensation in the spotlight, is entertainingly told in **Paramount's "THE MOON'S OUR HOME"** starring MARGARET SULLAVAN, with Henry Fonda, Charles Butterworth, Walter Brennan, Beulah Bondi, Henrietta Crosman . . . Adapted from Faith Baldwin's Cosmopolitan Magazine Serial . . . A Walter Wanger Production . . . Directed by William A. Seiter

(Advertisement)

"It's easy to see *why movie stars insist on* HOLD-BOBS", *says lovely Miss Berenice Sheerin.* "*I never dreamed that a mere bob pin could make such a difference in my hairdress until I used* HOLD-BOBS *in preparing for my screen test*".



● *Miss Sheerin was given a screen test recently in the famous Search for Talent, sponsored by* HOLD-BOB *Bob Pins, Universal Pictures, Motion Picture and Screen Play.*

Miss Sheerin echoes the sentiment of the millions of women who use HOLD-BOBS always. Hollywood has long known about these famous bob pins. No star's dressing room is complete without HOLD-BOBS . . . And a good makeup man never thinks of sending an actress on the set until her coiffure is made "screen proof" with HOLD-BOBS.

Wherever *you* are . . . why shouldn't you be assured of a hairdress that is just as lovely as any screen star's? . . . Use HOLD-BOBS—for HOLD-BOBS come in harmonizing colors to match every shade of hair; their small, round heads are invisible; their smooth, round points cannot scratch and their flexible, tapered legs, one side crimped, hold your hair in place.

Remember, the credit for *most* beautiful coiffures goes to HOLD-BOBS.

THE HUMP HAIRPIN MFG. CO.
Sol H. Goldberg, Pres.
1918-36 Prairie Ave., Dept. F-56
Chicago, Illinois



● ***Final winners*** in the Search for Talent will be announced in the next issue of this magazine. *ALSO* in the next issue will be an announcement of a NEW Search for Screen Talent!! *Watch for it!!*



Copyright 1936, by The Hump Hairpin Mfg. Company

Hollywood News Reel

(Continued from page six)

Marx called again, and a third time an hour later.

The clerk smiled slyly. Irrepressible, this Harpo. Quaint humor.

Came Saturday. All three Marx brothers arrived, demanded rooms, found only one reserved. A general uproar lasted for a half hour before the chagrined management straightened things out.

● ●

Freddie Gets Pay Boost

SPRIGHTLY FREDDIE BARTHOLOMEW came to his aunt the other day in what he would call "a great state of excitement." He had just learned that *David Copperfield* had been chosen by an eminent critic as one of the preceding year's ten best pictures.

"Is that true?" he demanded.

"Yes," Miss Bartholomew assured him.

"Then," Freddie stated reasonably, "In view of the fact that I helped to make the picture, don't you think I should have a reward?"

"What would you like, Freddie?" Miss Bartholomew asked.

The young star, whose salary runs into the thousands each week, deliberated a moment.

"Well," he finally decided, "I think I'm really entitled to have a dime allowance today instead of a nickel, don't you, Cis?"

Cis agreed.

● ●

Jean Harlow Fools 'Em

DESPITE WIDE OFFICIAL announcement that Jean Harlow had changed the color of her hair from platinum blonde to brownette, the stories still run wild that Jean wears wigs of varied colors.

The truth is this: Miss Harlow's hair is technically a sort of honey color. Under some lights she appears to have the brownette quality; under more brilliant lights her hair is apparently quite platinum. And no wig is needed to create the effect.



Here's another scene from the red and white party of Countess Dorothy Di Frasso. From the left: James Cagney, the hostess, Marlene Dietrich, Gilbert Roland, Maureen O'Sullivan; seated: Clifton Webb and Kay Francis



Clark Gable and Marion Davies were among the many guests at the Santa Anita Handicap ball marking the end of the racing season

● ●

Miriam Moves Around

THERE'S NO TELLING what Miriam Hopkins will do . . . and for that reason she's the despair of her studio publicity man.

First of all, Miriam decided she'd visit the Orient, and, accordingly, arranged for transportation and had her passport vised. The studio announced her departure, then discovered Miriam had changed her mind without notifying a single soul and had flown to Mexico City.

After some frantic wires had been sent by the publicity department down to the Mexican capital, it released the story that she would leave that city after a brief visit and trek on to Panama and possibly South America. Whereupon, the very next afternoon, Miriam descended from a Mexico City plane at Burbank, Hollywood's aviation terminal, and calmly announced she had returned for the preview of her latest picture.

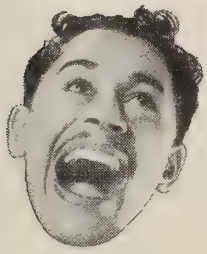
On the Cover

Anita Louise's unique costume photographed by Edwin Bower Hesser for this month's natural color photo, is made of soft suede, fashioned by Voris Linthacum (see page 38).

Often described as the most beautiful actress in Hollywood by foremost critics and artists. Miss Louise makes an ideal subject for the chromatic lens. She is currently making *Anthony Adverse* for Warner Brothers, starring Fredric March.

They love to sing-a"





So Al Jolson, Sybil Jason, The Yacht Club Boys, Cab Calloway & His Band, Edward Everett Horton, Wini Shaw, Lyle Talbot, Allen Jenkins and Claire Dodd Have Joined Forces and Voices in a Celebrity-Packed Warner Bros. Song Show That Recalls the Glories of Al's Immortal "Singing Fool."





"THE SINGING KID"

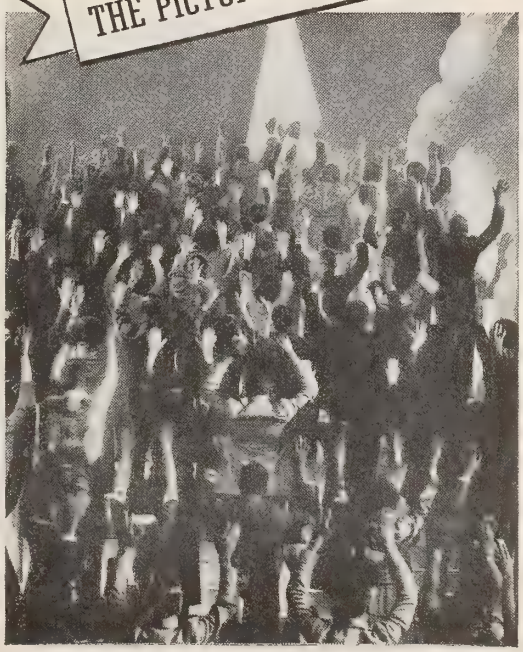
THE PICTURE OF THE MONTH

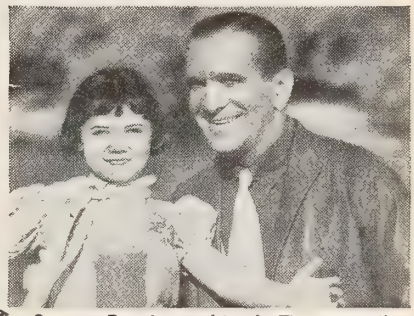


Al knocks 'em dead with 'I Love To Sing-a', 'Save Me Sister' and other torrid tunes by E. Y. Harburg and Harold ('Stormy Weather') Arlen.



The King of Swing & his hot band show how they do it in Harlem to the tune of Cab Calloway's own new song, 'You Got To Have Hi-De-Ho In Your Soul'.





'Sonny Boy' in skirts! The world's greatest and the world's youngest entertainers form one of the most delightful picture partnerships in years.



Those Yacht Club Boys, boast of Broadway's and Hollywood's niftiest night spots, are musically madder than ever in 'My! How This Country Has Changed'.

•

Girls! Girls! 100's of 'em! bring Harlem to Hollywood in lavish dance numbers staged by Bobby Connolly, forming a gorgeous backdrop for the dramatic story which was directed by William Keighley for First National Pictures.

(Advertisement)



THIS IS THE WOMAN WHO SAID:

"What's the difference,

ALL LAXATIVES ARE ALIKE!"

THE LADY above made a mistake. A grave mistake . . . yet, lots of people make it.

One day she was constipated, and took a laxative. Picked it at random. It happened to be a harsh, quick-acting cathartic that raced through her system in a couple of hours. It upset her. Nauseated her. Sent pains shooting through her stomach. Left her weak—weary . . . Such drastic remedies should *never* be taken, except on the advice of a physician.

DON'T SHOCK YOUR SYSTEM

When you need a corrective, don't make the mistake of assuming that all laxatives are alike. They're not! You'll feel a whole lot better when you take a *correctly timed* laxative. One that won't rush through your system too quickly. And yet, one that is completely thorough.

Ex-Lax is just such a laxative. It takes sufficient time—6 to 8 hours—to work. Hence, your system is not thrown "out of rhythm." You aren't upset or nauseated. You don't suffer from stomach pains. Ex-Lax action is so mild, so easy, you scarcely realize you've taken a laxative—except for the relief you enjoy.

A PLEASURE TO TAKE

With Ex-Lax you say farewell to bitter, nasty-tasting purgatives and cathartics. Because Ex-Lax tastes just like delicious chocolate. It's a real joy to take—not a punishment. Get a box today—only 10c at any drug store. You'll also find a more economical family size for 25c.

When Nature forgets — remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

— — TRY EX-LAX AT OUR EXPENSE! — —

(Paste this on a penny postcard)

Ex-Lax, Inc., P. O. Box 170 FG56
Times-Plaza Station, Brooklyn, N. Y.

I want to try Ex-Lax. Please send free sample.

Name.....

Address.....

City ..... Age .....

(If you live in Canada, write Ex-Lax, Ltd., 736 Notre Dame St. W., Montreal)

What They're Filming

DANCING PIRATES
(Pioneer Pictures)

● NEXT big technicolor picture to make the nation color conscious will be *Dancing Pirates*, produced by Jock Whitney at United Artists, and which is expected to boost Jock's technicolor stock another notch or two. Since unfortunate *Becky Sharp*, color technique has leaped many obstacles. This film, to judge from rushes we saw, will be as warmly colored as life, escape from picture-postcard garishness. Talking with Robert Edmond Jones, Jock's color expert, we learned their plan—to match color to music. When music is soft, colors are soft; when sound reaches a crescendo, so will the colors.

Profiting also from *Becky*, the Whitney crowd has found a story of great charm and well adapted to color. *Dancing Pirates* is based on an actual happening in early California. A captured pirate was condemned to hang by Santa Maria villagers, but the alcalde, discovering the pirate's ability as a cabinet maker, offered him a job making a chest. The easy going mayor put off hanging the pirate until the chest was finished. The pirate never finished the job he had in mind, and neither did the villagers. The chest to this day can be seen—still unfinished.

From this idea is derived a plot for *Dancing Pirates*. A dancing master, accused of piracy, is permitted to live long enough to teach the mayor's daughter how to dance. Needless to say, he never decides she has learned all he can teach her of dancing—and love. This engaging romance is filmed entirely on one stage, with gorgeous fiestas to enchant the eye, many clever actors to sustain the tale.

Most remarkable feature of the cast is Charles Collins, unknown to film fans, destined to be another heart throb. He was dancing with his wife, Dorothy Stone, in New York when talent scouts nabbed him. He has that rare quality, expressed in Hollywood lingo as *umph*, more specifically as *personality*. Steffi Duna, one-time friend of Francis Lederer, is the girl, and such scene stealers as Frank Morgan and Luis Alberni enrich the cast.

STUDIO CALL SHEET

San Francisco (M-G-M)—Clark Gable, Jeanette MacDonald, Spencer Tracy. Nearing cutting room stage. Looks like a winner.

The Good Earth (M-G-M)—Paul Muni, Luise Rainer. Barely under way with long schedule ahead.

Princess Comes Across (Para)—Fred MacMurray, Carole Lombard, Alison Skipworth. This is the one George Raft nixed.

Mary of Scotland (RKO)—Katharine Hepburn, Fredric March go historic. Just started.

Road to Glory (20th Century)—Fredric March, Warner Baxter, Lionel Barrymore in war story. A major film nearing cutting room.

Poor Little Rich Girl (20th Century)—Shirley Temple, Alice Faye, Gloria Stuart. Long schedule ahead. Summer release.

Florence Nightingale (Warners)—Kay Francis, Ian Hunter, Donald Woods. Opening scenes look promising. Long way to go.

Dracula's Daughter (Universal)—Otto Kruger, Marguerite Churchill. Nearing completion.

THE KING STEPS OUT
(Columbia)

● GRACE MOORE, Joseph von Sternberg, Franchot Tone and 1472 other actors have been working for weeks on this film and it's about ready to be shown you. No one has seen more than small bits of the picture; it is still in the cutting room. But the rumors run rife that here is Grace Moore's finest work and we're ready to believe it!

They did the last scene first, the first scene last. Pictures just aren't shot in proper sequence in Hollywood—for technical reasons. We want to tell you about

[*Continued on page* 52]



Most important trio at Columbia . . . Franchot Tone, Joseph von Sternberg and Grace Moore, filming *The King Steps Out*



Here's an elaborate dance scene from *Dancing Pirates*, the next big Technicolor picture. Steffi Duna and Charlie Collins dance

Here Comes the Show Boat!



Gallivanting around—just gallivanting around . . . The famous old Showboat tune comes to life again in this scene. If you don't recognize the lovely Irene Dunne, it's no wonder. She's the blackfaced lady in the center of the stage!

THE GIRL IN blackface, kinky wig and yellow hair-ribbon who swished past us on the set, attracted no more attention than any other of the 500 extras who made up the audience for the "show within the show" sequence being staged for Universal's forthcoming production, *Showboat*.

We looked in vain for the star, Irene Dunne. The other principals, dancing and prancing behind kerosene footlights on the tiny, old-fashioned stage of the floating theatre, were easily identified. There was white-haired Cap'n Andy, played by Charles Winninger. Helen Morgan, as Julie; Allan Jones in the co-starring rôle of the dashing Gaylord Ravenal; Helen Westley as Parthy Ann Hawks; Paul Robeson as Joe; Queenie Smith, Sammy White, Donald Cook and a chorus of minstrels—all members of Cap'n Andy's "happy family."

But nowhere could we find Miss Dunne. We turned to the guide and asked.

"She just passed you," he said, and we thought we detected an amused twinkle in his eye. "She'll be back in a moment."

Only one person had passed us. Of that we were quite certain. Could it be possible that the girl in blackface was—

Yes, sir! Indeed it was!

At Director James Whale's request she returned to the stage. As the cameras rolled she snatched a banjo, accompanying herself while singing a light, gay song. Then in a twinkling she swung into a low, Negro shuffle.

● HERE, INDEED was an entirely new Irene Dunne. It was hard to believe that behind that smear of black make-up was the same girl who had portrayed the self-sacrificing star of *Back Street* and the beautiful, blind heroine of *Magnificent Obsession*.

No one could visit the *Showboat* set without noticing the strong devotion for the production in everyone connected with it. It even "got" us. We found ourselves asking eagerly about the highlight scenes and wandered back time and again while the great, colorful sequences were being filmed.

● THE LARGEST SET OF ALL was one erected on the studio's "back lot" and covered an area of more than five square acres. At one end gouged out of the earth, ran a portion of the Mississippi River, where the old showboat lay moored to the levee. Here hundreds of extras, both colored and white, lounged lazily in the sun until roused by the familiar cry: "Here comes the Showboat!"

Then they danced in glee, shouting and whooping when Cap'n Andy, in full admiral's regalia, headed his parade of show folk through the river town of Booneville. Pickanninies of seven and white-haired "Uncle Toms" of seventy yelled with delight as they followed the long line of carriages that wound their way to the church where Miss Dunne and Allan Jones were married, after avoiding the sharp-tongued Parthy Ann Hawks.

Here, perched up on a bale of cotton at the water's edge, with head thrown back and his voice carrying through the nearby hills, Paul Robeson sang his famous "Ol' Man River," again to be featured in the screen version of *Showboat* as strongly as it was on the stage.

Hollywood is chuckling about how the Robeson recordings were made. Knowing that the great Negro baritone suffers from nervousness and sleeplessness for days before a scheduled concert or recording, studio officials sought ways and means to avoid it. Consequently, nothing was said to him before the scheduled recordings but Mrs. Robeson was taken into their confidence. As a result, on Sundays when he prepared for a rest, Mrs. Robeson would suggest a lazy day driving through the nearby beaches. Instead, he was driven directly to the studios and asked to sing before he could build up his accustomed fright.

● EXTRAS, PRINCIPAL PLAYERS and Director James Whale were forced to snicker at the incongruous sight of giant sight-seeing busses being pressed into service to transport singly and alone the feminine featured players and Miss Dunne because their cumbersome, unwieldy costumes with [*Continued on page* 54]



Captain Andy (Charles Winninger) escorts Magnolia (Irene Dunne) to the altar in this touching scene from *Showboat*. They both are veteran stage players of this famous story

"HER LIPS WERE REALLY ALLURING"

SAID

WARREN WILLIAM



Read why this well known movie star picked the girl with the Tangee Lips



WARREN WILLIAM makes the lipstick test on the set of "The Gentleman from Big Bend", a Warner Brothers Production.

● We presented Mr. William to three lovely girls ...One wore the ordinary lipstick... one, no lipstick... and the third used Tangee. Almost at once he chose the Tangee girl. "I like lips that are not painted—lips that have natural beauty!"

Tangee can't give you that "painted look"—because Tangee isn't paint! Instead by its magic color change principle, Tangee changes from orange in the stick to the one shade of blush rose to suit your complexion. Try Tangee. It comes in two sizes, 39c and $1.10. Or for a quick trial send 10c for the Special 4-Piece Miracle Make-Up Set offered below.

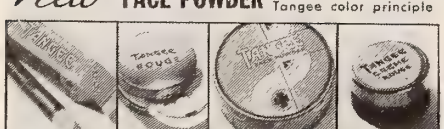
● **BEWARE OF SUBSTITUTES** . . . *when you buy. Don't let some sharp sales person switch you to an imitation... there is only one Tangee. But when you ask for Tangee... be sure to ask for* TANGEE NATURAL. *There is another shade called Tangee Theatrical, but it is intended only for those who insist on vivid color and for professional use.*

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK

New FACE POWDER now contains the magic Tangee color principle



★ **4-PIECE MIRACLE MAKE-UP SET**

THE GEORGE W. LUFT COMPANY F56
417 Fifth Avenue, New York City
Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name _____
Please Print

Address _____

City _____ *State* _____

Fanagram Contest

Win Shirley Temple's Doll!

SHIRLEY TEMPLE offers one of her big, life-like dolls to this month's winner of the FANAGRAMS contest, and the field is wide open to everyone! Moreover, Shirley has autographed the doll personally (see accompanying photo).

If you didn't get in on last month's opening FANAGRAMS contest, try your luck this time. Here is a new and brilliant contest that is all fun and no work—a new diversion entirely free from the strain of cross word puzzles!

As we explained before, a Fanagram is an appropriate, interesting or amusing phrase created by rearranging the letters contained in the name of some movie star As an example we cited the name of MAUREEN O'SULLIVAN, which by rearranging the letters, forms the phrase ON A UNIVERSAL MULE No letters have been left out, nor have any been added.

Here are additional samples of Fanagrams: MAURICE CHEVALIER rearranges to read I HAVE A MIRACLE CURE. HOOT GIBSON becomes BIG SHOT? O NO! You can rearrange MARLENE DIETRICH to read I'M CLEAR IN THE RED, a fitting phrase for any movie star around income tax time GEORGE RAFT can be changed into GREAT FORGE.

Shirley Temple's doll is going to the person who submits the entry which, in the opinion of the judges, best fulfills the potentialities of the Fanagram game. Here are the requirements:

First: You must take the phrase "In walks his troops" and re-arrange it to make the name of a movie star.

Second: You must take the names of GARY COOPER, BING CROSBY and CHARLIE CHAPLIN, rearrange each so that it makes a Fanagram just as illustrated above.

Third: Create three original Fanagrams of your own, choosing whatever names of film stars you please. (Here enters the biggest point on originality and cleverness.)

This is the contest in a nutshell—and the cleverest contestant is going to receive Shirley Temple's life-size doll, autographed by her own little hand.



Here's the Shirley Temple doll that HOLLYWOOD Magazine offers this month, nestled in the arms of Shirley herself. Try to win it

Remember that fancy decorations won't help you win the contest. The judges demand only neatness and cleverness. The person who does the best job of creating new Fanagrams and solving the ones given above is going to walk away with the Shirley Temple doll! There are no blanks to fill out, no complications whatever. When you have worked out your solution, mail it in to the Fanagrams Editor, HOLLYWOOD MAGAZINE, 7046 Hollywood Blvd., Hollywood, Calif.

Fanagrams was created largely as an entertaining game for your own amusement. Then we decided to add zest to the game by offering a monthly award. Play it for the sheer fun of the game, then send in your contribution. It may be the prize winner!

FANAGRAMS RULES

1. Read the sample FANAGRAMS carefully before attempting your solution.
2. Note the three separate requirements necessary to make you eligible as a prize winner. You must not only *solve* the FANAGRAMS, you must create them as well.
3. Neatness counts, but cleverness and originality will largely determine the winner.
4. The judges shall be selected by the editor of HOLLYWOOD Magazine, and their decision will be final. No correspondence can be entered into regarding any entry, nor will entries be returned.
5. Contest closes May 15. The winner will be announced as soon thereafter as possible.
6. No employe or relative of an employe of this magazine is eligible.
7. Any number of solutions may be offered by one person.

Pickford-Lasky Deadline

With the Pickford-Lasky contest closing April 15, judges are preparing now to consider the thousands of trademark ideas submitted by readers of Fawcett Publications during the past three months.

No letters mailed after April 15 will be considered. Announcement of the five $100 prize winners for each of the Fawcett screen magazines and the $500 grand prize winner will be made as soon as possible. Watch this magazine for results.

Eyewitness Photos



I snapped David Niven, Merle Oberon, Lady Padget, Mr. and Mrs. Fredric March and (standing) Director John Cromwell at the annual ball of the Screen Actors' Guild—a major spring social event!



At the unique "red and white" party given by the Countess di Frasso, George Brent, Heather Angel, Ralph Forbes and Virginia Bruce were "among those present." Some wore costumes

by
CHARLES RHODES



Anita Page and Wallace Ford attended the premiere of *Modern Times*—the most spectacular opening of the year at the Chinese



Douglas Fairbanks, Jr., Mary Pickford and Charlie Chaplin. Young Doug's a full-fledged United Artists producer now



I caught Robert Taylor and Janet Gaynor about whom the romance rumors are rife, preparing for a national radio broadcast



A Holiday week is never complete without a visit to the fights, where, on this occasion, I found Pat and Mrs. O'Brien chatting with George Brasno, Jr., a famous "midget" actor



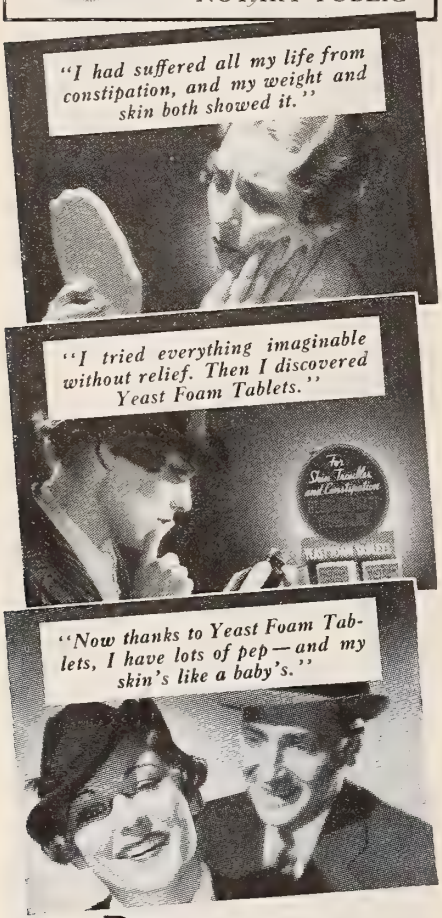
Dolores Del Rio, Jeanette MacDonald, Fay Wray and Anita Louise consented to pose when Helen Ferguson gave one of her gay, informal parties. Fay is just returned from London

COULDN'T STOP CONSTIPATION

Now Wins 18-Year Fight!

This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Bernice G. Cuttrish
NOTARY PUBLIC



REAL FACTS—not claims—make up the true experience told above. For this intimate letter is one sufferer's actual story, taken from just one of the hundreds of voluntary reports telling how this pleasant, palatable yeast brought welcome relief after years of failure with other remedies.

You, like these hundreds, can end slavery to cathartics with Yeast Foam Tablets. There's no irritation, no violent flushing. A food rich in needed tonic elements, Yeast Foam Tablets strengthen the digestive system naturally and stimulate sluggish intestines to normal healthy action. Constipation headaches and other symptoms go—your skin glows, pep returns, and you feel the surging energy of health again.



Ask your druggist for Yeast Foam Tablets today. And accept no substitute. Send for Free Sample.

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1750 N. Ashland Ave., Chicago, Ill.

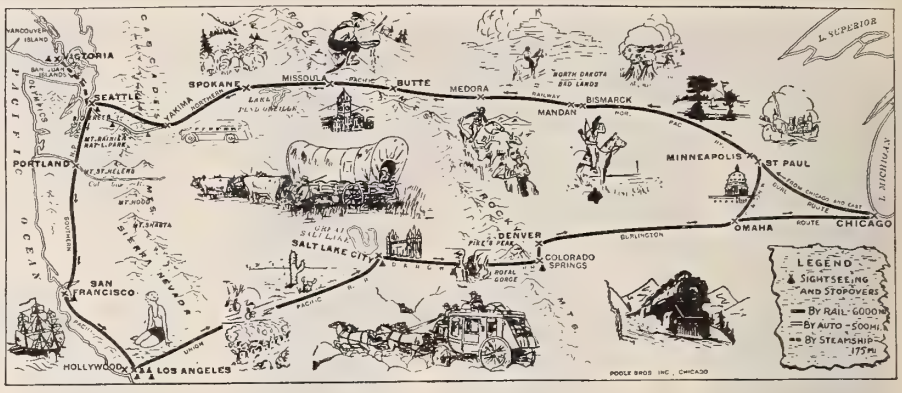
Please send free introductory package of Yeast Foam Tablets. F.G. 5-36

Name_____

Address_____

City_____ State_____

Movieland Tour



HOLLYWOOD Magazine's second hegira to Hollywood gets under way from Chicago July 19, with all details completed for two weeks of travel and sightseeing in filmland. So popular is this plan of a Hollywood houseparty that a second group will make the same tour from Chicago starting August 9.



Paula Stone

Idea originated when fans asked for some means of seeing Hollywood under auspices that would permit visits to the usually barred gates of studios, and at a cost within reach of the average pocketbook. From this basis the Movieland Tour has grown to include parties, banquets, and special entertainment, of which the following is but the bare outline:

After crossing the country (see map) the first group of 200 guests arrive in Hollywood Sunday, July 26, and will embark immediately for Van Nuys, to be guests of Ken Maynard for a viewing of his circus. Maynard, one of the top notch cowboy stars of filmdom, is preparing a circus for a national tour. Lunch will be served from the cook wagons, and then the party will watch Ken and his circus perform. Then in to Hollywood, where luggage will already be disposed of in rooms allotted our guests at tour headquarters, the Roosevelt and affiliated hotels a few blocks from Hollywood Magazine's offices.

In the evening the houseparty goes to the famed Brass Rail for a surprise party with special entertainment devised. Here, and at all our functions, stars will be guests of honor. On Monday a trip through 20th Century Fox studios is scheduled, and Shirley Temple's home lot will take charge of our visitors. Souvenirs of the visit with famed 20th Century-Fox stars (Ronald Colman, Gloria Stuart, Victor McLaglen, Loretta Young, Rochelle Hudson, and others) are being prepared.

● FOLLOWING THE STUDIO TOUR, we'll visit the homes of the stars in Beverly Hills. Not to waste a precious moment of the Hollywood visit, the evening will be given over to a banquet at the Biltmore Bowl, rendezvous of the stars in downtown Los Angeles. Here dining and dancing to music of Jimmy Grier's orchestra, with big floor show and many stars as our special guests is planned.



Ken Maynard, above, will be one of the hosts on the Movieland Tour. Consult the map for a complete story of the many wonders to be seen on this annual pilgrimage

Tuesday will be the highlight—a big cocktail party at the home of Paula Stone, Warner Brothers player, and daughter of Fred Stone. Paula is inviting dozens of friends to be there from the film colony, so bring kodaks and autograph books! You'll want snaps of yourself with the stars to show the home folks.

Paula is celebrating a big success in her latest Warner film—better see it before you leave. It's called *Treachery Rides The Trail.* Wednesday brings a trip to gorgeous Catalina Island, and Thursday the tour is homeward bound.

● TOUR NO. 2, ARRIVING here August 16, will enjoy the same program, except that Universal Studios, where *Show Boat, Sutter's Gold,* and *Love Before Breakfast* have recently been completed, will be our host. Be sure to see these films, as sets for these productions will be points of interest on the [*Continued on page 51*]



Star of RKO-Radio's "Follow the Fleet"



"Don't run the risk of clogging your pores! I avoid COSMETIC SKIN this way"...

• It's when stale powder and rouge *choke your pores* that Cosmetic Skin develops—dullness, blemishes, enlarged pores. Use cosmetics? Ginger Rogers does. "But," she says, "I remove every trace of stale make-up with Lux Toilet Soap." Clever girls use this ACTIVE-lathered soap before they put on fresh make-up—*always* before they go to bed. "Lux Toilet Soap keeps skin smooth, flawless," says Ginger Rogers.



"Yes"

THE TIME OF MONTH CAN'T DICTATE TO MODERN GIRLS:

MIDOL

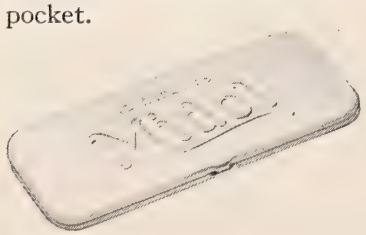
The modern girl doesn't decline an invitation just because of the time of month! She knows how to keep going, and keep comfortable — with Midol. For relief from painful periods, this is all you have to do:

Watch the calendar. At the very first sign of approaching pain, take a Midol tablet and drink a glass of water, and you may escape the expected pain altogether. If not, a second tablet should check it within a few minutes.

Midol's relief is lasting; two tablets should see you through your worst day. Yet Midol contains no narcotic and it forms no habit. But don't be misled by ordinary pain tablets sold as a specific for menstrual pain! Midol is a special medicine, offered for this particular purpose.

You will find Midol in any drug store, it is usually right out on the counter.

So, look for those trim, aluminum boxes that make these useful tablets easy to carry in the thinnest purse or pocket.



Topper's Reviews

If he waves his hat, it's grand! Otherwise—!

by TED MAGEE



Dolores Costello and Freddie Bartholomew co-star in Little Lord Fauntleroy. Put it on your "must" list of new pictures

TRAIL OF THE LONESOME PINE—(Wanger-Paramount)—Marking the end of the circus poster era of Technicolor, *The Trail of the Lonesome Pine* leads the whole industry toward the real thing in natural color. Filmed entirely in the San Bernardino Mountains of southern California, *The Trail* radiates the full beauty of autumn colors, winter snow and majestic pines, yet never offends the eye. The sheer magnificence of certain scenes focuses attention on the Technicolor, yet through much of the picture one almost forgets that the color millenium has arrived. If story values were zero, this picture would still elicit praises; yet here the human element wins its full share of hallelujahs. Telling the familiar story of a young engineer (Fred MacMurray) who goes into the backwoods with his railroad gang, *The Trail* follows the bloody mountain feuds with its full turmoil. Sylvia Sidney, Henry Fonda, Fred Stone and Spanky MacFarland turn in amazing performances as members of the Tolliver clan. Outstanding scene: the first time that Stone ever talks over a telephone, depicting a mixed feeling of awe and astonishment. Most beautiful shot: the morning haze rising through the forest.

WIFE vs. SECRETARY—(M-G-M)—Three excellent reasons for seeing this picture are Myrna Loy, Jean Harlow, and Clark Gable. Together, these superior box office draws make you forget the plot is as old as the century. The whole story is told in the title excepting who wins out. You'll have to go to the theatre for that. Gable displays a bubbling personality that will make you either rave over or at him. There'll be no in-between stuff. And Jean—at last you will see her go through an entire picture in a subdued portrayal. Super sex and arm waving has been spared. The result is laudable. Jean eyes you with a pair of high powered lamps carrying more sex appeal than low cut gowns. She proves somebody has been wrong for years and she really can act.



For comedy and good fun, see Carole Lombard and Preston Foster in *Love Before Breakfast*, a Universal production

MESSAGE TO GARCIA—(20th Century)—With a cast featuring Wallace Beery, Barbara Stanwyck and John Boles, one might fully expect a top notcher picture in *Message to Garcia*. And although something important has gone haywire the picture still emerges as fairly good entertainment. La Stanwyck and Boles try hard to please, yet never have a chance of becoming standouts. Beery's rôle is confined to portrayal of a renegade arms dealer in Cuba who sells bullets filled with sawdust.

LITTLE LORD FAUNTLEROY—(Selznick)—Dolores Costello returns to the screen, does a neat portrayal of "Dearest," but quite naturally loses top honors to Freddie Bartholomew as the little lord. Don't be misled into thinking that here Freddie must be a mama's boy. The story very carefully starts him out in a first class street fight, has his face

stepped on. Once cleaned up, Freddie goes to England to live with his anti-social grandfather, C. Aubrey Smith. The rest of the story is a tender, revealing characterization of these two, logically converting the old coot into a beloved man entering the twilight of life. Filled with its quota of tears, *Little Lord Fauntleroy* nevertheless avoids the maudlin and never becomes too sad for enjoyment. Henry Stephenson, Mickey Rooney and Guy Kibbee are three more good reasons for this being an auspicious start for Selznick International.

THESE THREE—(United Artists)—Two ladies and a man again, in another triangle but something entirely different from *Wife vs. Secretary*. Miriam Hopkins and Merle Oberon start a school for girls with Joel McCrea, the young doctor, turning handy man around the place. A little snip at the school (Bonita Granville) ruins things with malicious gossip. At this point she and Marcia Mae Jones take over the picture and stage the grandest children's spree you have ever seen. When the smoke clears and the guns grow quiet, Mistress Marcia comes out the biggest star of all, with Bonita not far behind. Hopkins, Oberon and McCrea grin and take it; they all did a swell job but all heaven couldn't save the honors for them. You can't class this as a family picture, but maybe the kiddies won't understand what it's all about. It's your risk.

LOVE BEFORE BREAKFAST—(Universal)—For sheer entertainment here is a picture that makes the grade. Carole Lombard and Preston Foster, borrowed from rival studios, proceed to contribute magnificent performances that make this picture reminiscent of *It Happened One Night*. Foster, a buzzer-pressing business man, throws his heart to Carole, who refuses to catch it.

ROBIN HOOD OF EL DORADO—(M-G-M)—Depicting the life of the early California bandit, Joaquin Murrieta, *Robin Hood*, is a strange but successful combination of historic fact, colorful fantasy, and horse opera. Warner Baxter deftly handles the title rôle, carries on to an inevitable tragic climax. Equally good by contrast is "Three Fingers" Jack Garcia, his murderous partner, played by J. Carrol Nash. Baxter is the persecuted native who turns to stage coach banditry for revenge over the slaying of his sweetheart (Margo). Nash catches the spirit of "Three Finger's" actual life: a droll murderer especially eager to kill Chinese and willing to knife anyone. These two characters, as a real life, leave a trail of blood behind them as they maraud against the gold seekers. Margo's sweetness is more apparent than ever. Ann Loring, a newcomer, looks promising. Bruce Cabot, Soledad Jiminez, and Edgar Kennedy contribute nicely. If *Robin Hood* missed its epic swing, it nevertheless provides good entertainment and will make you acquainted with a colorful period in California's history. Outstanding shot: Joaquin's band galloping, roaring along as a map of California rolls beneath them.

[*Continued on page* 51]

Now.. *a lovelier way* to avoid *offending!*



You are so *Fragrantly Dainty*

when you bathe with this lovely scented soap!

FIRST it brings sweet cleanliness . . . this exquisite Cashmere Bouquet Soap! Its rich, deep-cleansing lather leaves no chance of unpleasant body odor.

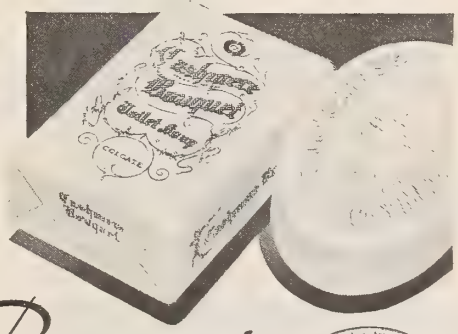
Then, its lovely, flower-like perfume lends you added glamour. It lingers about you long after your bath . . . gives you the *fragrant daintiness* men find so adorable.

Use this pure, creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it goes down into each pore and removes every bit of dirt and cosmetics . . . keeps your skin radiantly clear, alluringly smooth.

And now Cashmere Bouquet costs only 10¢ a cake. The same long-lasting soap which for generations, has been 25¢. Exactly the same size cake, scented with the same delicate blend of 17 costly perfumes.

Cashmere Bouquet Soap is sold at all drug, department and 10¢ stores.

NOW ONLY 10¢ *the former* 25¢ *size*



BATHE WITH

Cashmere Bouquet

Accepted 2273 Good Housekeeping Bureau

THE LOVELIER WAY TO AVOID OFFENDING

EYE MAKE-UP

done in good taste



MAYBELLINE EYE BEAUTY AIDS

The Choice of Fastidious Women

Of course you want the finest eye cosmetics that money can buy. It is generally accepted that Maybelline mascara has advantages not found in others. This pure and harmless eyelash darkener is preferred by discriminating women the world over, not only because it is positively non-smarting and tear-proof, but because it gives the most *natural* appearance of long, dark, lustrous lashes, instantly... eye make-up done in good taste. Maybelline Mascara's pure *oil* base does for your lashes what no ordinary mascara can do... it keeps them soft and silky! Always neat, compact, and easy to use, it comes in a beautiful red and gold metal vanity case, for just 75c, at all leading drug and department stores. Refills for this case are only 35c. Try it *today*... you'll be delighted!



Tested and Approved by the Good Housekeeping Bureau

All Maybelline preparations have this approval

Generous introductory sizes of all Maybelline Eye Beauty Aids may be had at leading 10c stores

Maybelline

MASCARA . . . EYE SHADOW
EYEBROW PENCIL . . . EYELASH TONIC CREAM
AND SPECIAL EYEBROW BRUSH

FAN MAIL



—*Rhodes Photo*

Even film stars sit on the floor and talk things over. Here are Anita Louise, Paula Stone and Jeanette MacDonald, snapped at a small party given by Helen Ferguson

Edited by Harmony Haynes
Novelist and Film Player

OUCH! WHAT A beating I have taken this past month from fans who belong to fan clubs which were not listed in the group of clubs published in HOLLYWOOD recently.

Reason is that your presidents didn't notify me that such clubs existed. As fast as I'm told, I'll tell the world. Is that a bargain?

However, I enjoyed the beating—it proved that this department is widely read and made use of by those to whom it is dedicated—*the fans.*

Letters from fan friends were so interesting this month that I hardly know where to begin passing their contents on to you.

Remember sometime ago when Joan Crawford and Franchot Tone were married and spent their honeymoon in New York dodging the press? Well, there was one little girl up in Portland, Maine, who had no trouble seeing these famous newlyweds. Her name is Phyllis Carlyle and she is president of the Franchot Tone Fan Club.

● FRANCHOT CALLED UP from New York and invited her to be the guest of himself and Joan. Unlike most of us, Phyllis hesitated about accepting the invitation, but Mr. Tone would not take "no" for an answer. He continued to call her and send her telegrams until she said "yes." He then made arrangements for her to stay at the Waldorf-Astoria Hotel and she spent several days getting acquainted with her new star friends.

Lucile Carlson, president of the Alice White Club writes that she is a little disgusted with people who insist that anyone who would join a fan club must be a moron.

"Most of them are fun-loving girls who get a kick out of knowing what people in other towns are doing. One of our members is a designer in New York and makes three trips to Paris a year, another is a teacher, many are private secretaries, actresses, dancers, some have business of their own, and some are just society girls who find society a bit dull.

● MARION L. HESSE, PRESIDENT of the Ginger Rogers Club says she is being flooded with letters intended for Ginger. Ginger's mail should be sent to the Radio Pictures Studio in Hollywood instead of to Marion.

Twenty letters this month from boys and girls asking me to put them in pictures. Most of them enclosed a photograph and seemed to think that was all that was necessary. Unfortunately I'm neither a magician nor a genius and I can't put anyone in pictures and you're only disappointing yourselves when you ask me to do it! I can and will give all the advice I can about getting into pictures—but remember, it is only advice.

Here are some more fan clubs to add to the list published last month:

NELSON EDDY CLUB, Chapters 2 and 3—Miss Bub Clough, 56 W. 105th St., New York, N. Y.

PAULA STONE CLUB—Eleanor Dabrieo, 457 East 138th St., Bronx, New York.

JANE WITHERS CLUB—James Styles, P. O. Box 62, Calvert, Texas.

BELLA LUGOSI CLUB—Julia Jozefa Skrupska, 318 S. Broadway, Baltimore, Maryland.

BUDDY ROGERS CLUB—Marilyn Bonnell. 3410 W. Lisbon Ave., Milwaukee, Wis.

PAUL KELLY CLUB—Ruth Fiffer, 146 N. Parkside Ave., Chicago, Ill.

BETTY FURNESS CLUB—Marionne Oppenheim, 166 Dahill Road, Brooklyn, N. Y.

Clubs discontinued: Donald Cook, Mae Clarke, Warren William, Onslow Stevens.

FRANCHOT TONE CLUB—headed by Phyllis Carlyle—has a new address: 67 Merrill St., Portland, Maine.



—*Rhodes Photo*

Four favorites at a party, but not too busy to smile for the fans! Bob Taylor, Irene Hervey, Carole Lombard and Cesar Romero pose in the Brown Derby's Bamboo Room

Here Come The Letters

What's In A Title?

Dear Editor:

Say, why don't you fellows out in Hollywood put some titles on your pictures that a man can connect with the story? I go to *Rendezvous* expecting to see a love tryst and it turns out to be a spy picture. Not that it wasn't good. I liked it after I regained my equilibrium.

I know that a title must arouse curiosity and sell an idea of probable entertainment, but why not match the title with the story? Take that *Crime and Punishment*. It was one of the better pictures, but that title scared everyone away. They thought it was another G-man scrap.

I'm just wondering if *Wife vs. Secretary*, starring Myrna Loy, Clark Gable and Jean Harlow, will have anything to do with a boss, his wife and his secretary? I'll see it one of these days just to find out!

Sincerely,

Miss Ara Morris
368 Power Street
Akron, Ohio.

• •

Banks On Bank Night

Dear Editor:

An article in *The Reader's Digest* for December claims that "Bank Night" at motion picture theatres is a "patented scheme" to draw crowds on "off nights"; a "fraud," etc. This seems rather absurd and unfair in view of the great number of prize winning contests sponsored by great manufacturers, reputable magazines and newspapers all over the country as an advertising medium.

Locally speaking, "bank night," after having been here for nearly a year, is quite a success and there has been no question of the fact that it is run on a fair and square basis. And this from a customer, or patron, who has not yet drawn the lucky number! "Hope springs eternal . . .!"

Grady Still
221 South Coit Street
Florence, S. C.

Reader Grady Still and others will be interested in perusing HOLLYWOOD Magazine's article on Bank Night, appearing in this issue. No critic of the plan, HOLLYWOOD's editor attempts to present a quick panorama of recent developments.—The Editor.

• •

Gable Kicked Under The Table

Dear Editor:

Having just seen *Wife vs. Secretary*, I want to write you my opinion of the film. The title did not lure me to the theater because it sounded like old stuff, but I could not resist the Loy-Harlow-Gable combination.

Loy and Harlow were swell. I was tickled to death to see Jean in a more restrained rôle—some-

[*Continued on page* 45]



All that glitters is not PABST

THE real test of beer goodness is flavor. Convinced by this test—millions of Americans—from Detroit to New Orleans—from Los Angeles to New York—have made Pabst TAPaCan their choice for beer.

Purity, wholesomeness, refreshment and smooth, satisfying flavor is brewed right into Pabst Export Beer. Backed by 92 years of experience, combined with scientific laboratory control, you now get Pabst Beer—just as Pabst made it. Sealed in, fully protected, tamperproof, non-refillable, you get Pabst with all its delicate goodness captured at the brewery and maintained for your enjoyment.

Join the millions who have discovered this real brewery goodness. But—remember, *all that glitters is not Pabst*—call for your beer by name—Pabst TAPaCan.

Old Tankard Ale



Enjoy Genuine Old Tankard Ale—full bodied, full flavored, full strength. Brewed and mellowed by Pabst.

INSIST ON ORIGINAL PABST TAPaCan

- Brewery Goodness Sealed In
- Flavor Fully Protected
- Non-Refillable
- Flat Top—It Stacks
- Saves Half the Space
- No Deposits to Pay
- No Bottles to Return
- No Breakage

PABST *Export* TAPaCan BEER

BREWERY GOODNESS SEALED RIGHT IN

© 1936, Premier-Pabst Corp.

This story will interest many Men and Women



NOT long ago I was like some friends I have...low in spirits...run-down... out of sorts...tired easily and looked terrible. I knew I had no serious organic trouble so I reasoned sensibly...as my experience has since proven...that work, worry, colds and whatnot had just worn me down.

I had been listening to the S.S.S. Radio Program and began to wonder if my trouble was not lowered strength in my blood... I started a course of S.S.S. Tonic Treatment...at the end of ten days I noticed a change...I followed directions faithfully... a tablespoonful before each meal.

The color began to come back to my skin ...I felt better...I did not tire easily and soon I felt that those red-blood-cells were back to so-called fighting strength.

The confidence mother has always had in S.S.S....which is still her stand-by when she feels run-down...convinced me I ought to try this Treatment...it is great to feel strong again and like my old self.

Much more could be said...a trial will thoroughly convince you that this way, in the absence of any organic trouble, will start you on the road to feeling like yourself again. You should soon enjoy again the satisfaction of appetizing food...sound sleep ...steady nerves...a good complexion... and renewed strength.

There is no guess work in the S.S.S. Tonic Treatment...decades of popular acceptance and enthusiastic words of praise by users themselves speak even louder than the scientific appraisal of the progressively improved S.S.S. product which has caused millions to say to their friends—

S.S.S. TONIC

Makes you feel like yourself again



© S.S.S. Co.

The Projection Room

by JACK SMALLEY



Next to the Dionne quints, Jean Hersholt and Dorothy Peterson are stars of *The Country Doctor*. Naturally the five babies grab off a good share of the limelight



When Florenz Ziegfeld met Billie Burke! William Powell and Myrna Loy enact the two characterizations in M-G-M's magnificent production of *The Great Ziegfeld*

THE GREAT ZIEGFELD
(M-G-M)

● First picture to be roadshowed in many a moon, *The Great Ziegfeld*, is a movie of such mammoth proportions that no other alternative offered itself. First viewed in the projection room, it ran from 8 p. m. to midnight. Ready for release, it runs about three hours, every minute filled with gorgeous spectacles, brilliant performances.

As predicted in HOLLYWOOD Magazine, little Luise Rainer (pronounced Ryner) is an outstanding hit, a feat remarkable considering the competition of Myrna Loy and William Powell. Her scene at the telephone when, as Anna Held, she makes her last farewell to Powell, is finest bit of work the screen has offered to date. Building up to it is the love affair between Powell and Miss Rainer, which is brought to an end when she discovers him in a flirtation with a chorine—beautiful, talented Virginia Bruce. Refusing to condone infidelity, Anna Held breaks with the great Ziegfeld.

His courtship and marriage with Billie Burke is faithfully done. Talking with Miss Burke some months ago, when Universal was starting the film (only to sell out to M-G-M) she described the incident which led to their romance. Flo Ziegfeld had come to a ball at the 60 Club. Bored, he was about to leave, when he saw Billie Burke. The orchestra began a circle dance, and Ziegfeld whispered to the conductor, Paul Jones. Each time the circle brought Billie opposite him, the music changed to "swing your partners," and thus the canny showman maneuvered each time to bring Billie into his arms.

Billie thought it strange indeed that each time the whistle blew she found herself whirled away by Ziegfeld, whom she did not know. Didn't learn his identity until the dance was over. In his courtship he never once wrote, sent telegrams of prodigious length. He never shortened telegrams by omitting words, as is customary.

Miss Burke today is as much in love with Flo as if he were still at her side. In her home stands a row of toy elephants —good luck pieces which Ziegfeld collected. Most of them are sans trunks, broken off in Flo's pockets. Each elephant must face toward the east. The geographical position of Billie's home makes this awkward—each elephant presents a ponderous rear as it stands on the mantle. In collaborating with William Anthony McGuire on the script, Billie did not let sentiment prevent picturing Ziegfeld with both faults as well as virtues. To play herself in the film, Billie wanted Miriam Hopkins, but now is well satisfied with Miss Loy. William Powell was her choice from outset for Ziegfeld; she sees a strong resemblance between the two men. Both have that charm that can make a woman's heart flutter. Powell has made the great Ziegfeld live again not only for Billie Burke, but for a million admiring fans.

THE COUNTRY DOCTOR
(20th Century-Fox)

● The five most popular stars of 1936 have been decided without any further vote from Academies and such—they are the Dionne quintuplets, starring in *The Country Doctor*. Hollywood was amazed when Darryl Zanuck announced this picture. Few even considered a deal could be made with the King of England's famed wards. Zanuck made it all seem simple by walking in, slapping down some fifty grand in cold cash. Such deeds as this have made Zanuck the miracle man of the picture business.

But don't think the quints have the picture all to themselves. There's a splendid story, and there's Jean Hersholt. Believe it or not, even when the quints are romping about before the camera, you still

want to watch this remarkable actor. The five babies are incredibly attractive. The oh's and ah's that filled the projection room during their scenes, was eloquent testimony of this fact.

The story is the simple tale of a country doctor, a character that is worthy of being immortalized in a picture such as this, for his services to humanity. Dorothy Peterson, as the doctor's faithful assistant, could not have been improved upon for this rôle—she is in nearly every scene, and in each is magnificent. The doctor's one ambition is to build a hospital for his backwoods people. The quints make this dream come true. Their birth is played for all it is worth. Imagine for yourself how the arrival of five babies, one after another, might affect the father, and you can appreciate the opportunities afforded John Qualen in this scene alone. If newsreels are reliable, then Qualen is the "spittin' image" of this famous papa. All in all, *The Country Doctor* is a showman's triumph, and a triumph for every member of the cast.

An odd angle presented itself when *The Country Doctor* was filmed. For the first time in the history of Hollywood, a producer with five box office stars had not one picture to pass out to the press! Rights to all photos of the quints are owned by NEA syndicate. They were for sale—at $50 a print!

Brief Guide

PUT THESE ON YOUR "MUST" LIST:

Rose Marie—(M-G-M)—Jeanette MacDonald and Nelson Eddy amid beautiful scenery and beautiful songs. One of the very best.

King of Burlesque—(20th Century)—A musical show that clicks. Warner Baxter, Jack Oakie, Alice Faye, Mona Barrie and others.

Magnificent Obsession—(Universal)—Irene Dunne and Robert Taylor in the screen version of the best seller.

Captain Blood—(Warners) In which you meet a dashing hero by the name of Errol Flynn and get better acquainted with lovely Olivia de Havilland.

Mutiny on the Bounty—(M-G-M)—Gable, Laughton and Tone in a magnificent saga of the sea.

Thanks A Million—(20th Century)—Rollicking musical with Dick Powell as the ultra-star.

Night at the Opera—(M-G-M)—Three Marx brothers raise the roof at the opera. Screamingly funny.

Story of Louis Pasteur—(Warners)—Paul Muni, Donald Woods, Anita Louise in an absorbing science story.

Crime and Punishment—(Columbia)—Magnificent acting by Edward Arnold, Peter Lorre, Marian Marsh. Morbid, but terrifically dramatic.

I Dream Too Much—(RKO)—Lily Pons brings her voice and personality to the screen. You will not be disappointed.

Top Hat—(RKO)—Fred Astaire and Ginger Rogers in a top notch musical show. Very entertaining.

Midsummer Night's Dream—(Warners)—All star cast makes Shakespeare easy to take. Glorious settings.

Diamond Jim—(Universal)—Edward Arnold clicks magnificently in the life story of the famous Diamond Jim Brady.

Broadway Melody—(M-G-M)—One of the best all-around musicals yet to reach the screen. Cheers for Eleanor Powell.

WATCH FOR THESE BETTER FILMS:

Petrified Forest—(Warners)—Leslie Howard and Bette Davis continue the high standards of the stage play. Swell desert stuff.

Anything Goes—(Paramount)—Bing Crosby, Ethel Merman and superior cast in a tuneful musical show.

[*Continued on page 49*]



"I have . . .
REDUCED MY HIPS 9 INCHES *with the* **PERFOLASTIC GIRDLE"**
. . . writes Miss Jean Healy



"I read an 'ad' of the Perfolastic Company ...and sent for FREE folder".

"They allowed me to wear their Perforated Girdle for 10 days on trial".

"The massage-like action did-it . . . the fat seemed to have melted away".

"In a very short time I had reduced my hips 9 INCHES and my weight 20 pounds"

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3 INCHES IN 10 DAYS OR
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WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

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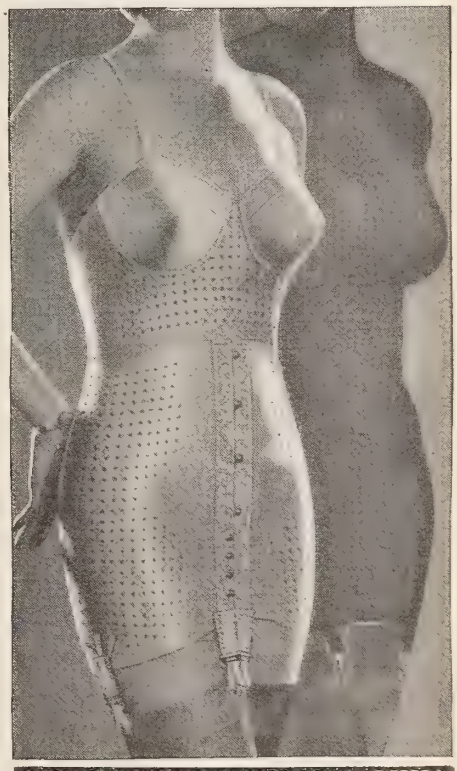
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Use Coupon or Send Name and Address on Penny Post Card

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Without Cost—Make This Amazing IODINE TEST!

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KELPAMALT, the new mineral concentrate from the sea, gets right down and corrects the real underlying cause of weakness, skinniness and nervous rundown conditions—IODINE STARVED GLANDS. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay weak and nervous, tired out and skinny.

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To get this vital mineral in convenient, concentrated and assimilable form, take Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1300 times more iodine than oysters once considered the best source. 6 tablets alone contain more NATURAL IODINE than 486 lbs. of spinach or 1387 lbs. of lettuce.

Make this test with Kelpamalt. First weigh yourself and see how long you can work or how far you can walk without tiring. Then take 3 Kelpamalt Tablets with each meal for 1 week and again weigh yourself and notice how much longer you can work without tiring, how much farther you can walk. Notice how much better you feel, sleep and eat. Watch flattering extra lbs. appear in place of scrawny hollows. And if you don't gain 5 lbs. this very first week the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

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Cashing in on BANK NIGHT



—Rhodes Photo

Here's a typical Bank Night crowd, jamming the streets for a quarter of a block around . . . the drawing over, people quickly vanish in the night. Only one can win

REASON FOR MANY a vacant police station in cities throughout the country recently might be explained thus: all available officers were on duty handling Bank Night crowds.

Grabbed at during the depression by desperate theatre owners, frowned at by NRA agreements while the Blue Eagle was still flying, and basis for many a suit on its legality, Bank Night has emerged into a national institution luring countless thousands hoping to win a cash prize.

Bank Night's procedure varies little anywhere. Whether attending the theatre or not—a legal precaution—a person may sign his name in the theatre's book, opposite a given number. On Bank Night tickets bearing corresponding numbers are placed in a drum on the stage. A loud speaker system carries every word to people both inside and outside the theatre.

The master of ceremonies draws and announces a number. If the person whose name corresponds to that number is in the theatre's master book, he is eligible to claim the grand prize provided he appears within a given number of minutes. Here enters the best feature for the theatre owner. Provided no one responds to the first number, the ante is boosted (often doubled) and further drawing delayed until the next Bank Night. The procedure continues from drawing to drawing until a winner appears and claims his reward.

● BANK NIGHT HAS PROVED both a boon and curse to some exhibitors. In one neighborhood two rival theatres ran similar versions of Bank Night. One owner was lucky, had the prize unclaimed for three successive drawings. Consequently his offer of a $500 Bank Night drew a big following. His rival, not so lucky, had the prize claimed each night, was able to offer no more than $150 each time and therefore couldn't compete.

In Los Angeles a jobless, aged man heard his number called, stumbled to the stage and claimed the prize. Five minutes later he was dead of heart failure.

Chief value of Bank Night to the exhibitor is this fact: on off nights such as Monday when few people desire to leave home, he can draw throngs into the otherwise empty house. On occasions when he has a poor picture to offer, he can draw the crowds at top rates through the Bank Night lure.

● THEATRE OWNERS WHO once feared the legality of Bank Night are beginning to smile. In Augusta, Maine, the State Supreme Court refused to review a Superior Court decision that Bank Night was not a violation of state lottery laws. In Des Moines the Iowa State Supreme Court ruled that it was not illegal, thus starting a rush of hundred theatre owners for rights to Bank Night.

Cases which did not please exhibitors or other interested groups so highly: (1) In Minneapolis I. J. Carr sued a theatre for $2,000 damages because it failed to pay him a $150 prize after announcing he was the winner; (2) in Los Angeles a municipal court ordered a theatre to pay a $400 prize a Bank Night winner who had failed to claim the award within the specified three minutes; (3) in Arizona an insurance plan against loss of winnings was attacked.

The Arizona plan was most unique. Guaranteeing to pay Bank Night patrons money on winning ticket whether the person was present or not to collect, the enterprising company sold 3,800 policies at 15 cents each [*Continued on page* 50]



BEYOND QUESTION THE GREATEST SHOW-EVENT OF THE YEAR FOR ALL AGES

THIS 1936 version of Edna Ferber's superb story of the "SHOW BOAT," compared with which every production of its type pales into insignificance, is characterized by GLAMOUR — FASCINATING ROMANCE — BEAUTIFUL, LONG-TO-BE-REMEMBERED NEW MUSIC, new lyrics plus your old favorites, by the masters of melody, Jerome Kern and Oscar Hammerstein II, SCENIC MARVELS and ARTISTS OF RENOWN. We can't enumerate its multitude of attractions. It will be a striking event in all theatres.

A CARL LAEMMLE, JR. production — directed by JAMES WHALE.

IT'S A UNIVERSAL, OF COURSE!





GLORIA STUART'S TOOTS and SNUGGLES

THERE SEEMS NO DOUBT that after eighteen months of marriage, Writer Arthur Sheekman and his wife, Gloria Stuart, are still unashamedly in love.

We decided these two really ought to be cornered and made to talk about their romance. So we finally cornered them in a quiet corner of the crowded Cafe de Paris on the 20th Century-Fox lot. We took a nice, fresh piece of pie from Gloria and popped a few questions.

"My *real* romance?" Gloria smiles. "Well, when I met Arthur, I was playing *Princess Sylvia* in a Cantor picture."

"When I noticed her on the set," Mr. Sheekman reminisces fondly, "she was reading a Chinese newspaper."

We are startled. Miss Stuart looks patient. "Not *reading* it," she repudiates. "I was *looking* at it."

Her husband overlooks the interruption. "*Immediately,*" he continues, "I developed an *intense* interest in Chinese journalism. . . ."

"About which he knows nothing," Miss Stuart informs us in an aside . . .

● "AND I ASKED A MUTAL friend to introduce us," continues Mr. Sheekman blandly. (Apparently he took no chances on Gloria's penchant for introductions). "I found that while Gloria, like me, was an ex-newspaper reporter, she knew nothing about Chinese journalism. Neither did I. And so there we were, with a bond in common."

"That wasn't all we found in common, dear," Miss Stuart reminds her husband. "Tell about . . . horses."

"Well, you brought up the subject of horses," Mr. Sheekman states, "so I suggested a riding date."

"And I," Miss Stuart states, "I said I'd go. We went out to the academy. I mounted and started to walk my horse down the path. Arthur mounted and started to walk his horse down the path beside me."

Romance came to her over a Chinese newspaper

There is a sudden burst of hilarity from the Sheekmans, while we wonder why they don't hurry up and go into a canter. They are unable to speak for a few moments, but eventually, through bursts of laughter, the truth comes out. The story is that both of them were scared to death of horses, because both of them had suffered previous falls! Each had come on the riding date only to please the other one! And each had gained courage, from the other's poor horsemanship, for confession.

"And so, with all that in common," Miss Stuart observes, "We decided it would be a mistake not to marry." But the look she gives her husband indicates an emotion based on something far rarer than a mutual love of newspapers and a mutual fear of horses. It is a look that make us understand how Gloria Stuart, as *Mrs. Mudd,* is able to simulate such perfect wifely adoration for Warner Baxter.

"When we knew we were going to have a baby," Gloria Stuart goes on, "We decided that if it were a girl, we'd name it *Sylvia* and nickname it *Princess,* after the rôle I was playing when we met. It was a girl, and we named it Sylvia all right . . . but we *can't* call it Princess. All we can call it is Snuggles, and Toots, and Honeybunch."

● MISS STUART LOOKS mournful at this lack of will power. Her husband consoles her by suggesting that when the baby is grown up and dressed very regally for a party, maybe then they can call her *Princess.* It doesn't seem to occur to either of them that it is very unHollywoodish to plan on a marriage's lasting for the duration of time that it takes a baby to grow up and go to parties.

[*Continued on page* 71]

UNITED IN DANGER LAUGHTER and LOVE!

Three great stars together . . . in a glorious and courageous venture that decided the fate of three nations!



"Wally" (Viva Villa!) Beery's lovable villainy was never so uproarious!

Wallace BEERY · *Barbara* STANWYCK

John BOLES

in

A MESSAGE *to* GARCIA

with

ALAN HALE • HERBERT MUNDIN • MONA BARRIE

A DARRYL F. ZANUCK 20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Suggested by Elbert Hubbard's Immortal Essay
and the Book by Lieut. Andrew S. Rowan

Associate Producer, Raymond Griffith · Directed by George Marshall

20th CENTURY FOX

Hollywood Spotlights

A Lot Of People can thank Bing Crosby, the sportsman, for being a square guy. He had some nags in the Santa Anita races, so we took the trouble to find out something about Bing's sporting tendencies. We found a couple of his horses won or showed in a very few races, but all in all, it was a bleak season.

Then we learned more about Bing. He didn't advise anyone to bet on the nags. But a few people who liked Bing's singing strung along, without much in the line of encouraging results.

And that brought up another matter of interest. A while back, Bing made a dollar bet with a fan over an important contest, and Bing won. Unfortunately the fan was jobless, his wife the same—and broke. They didn't even have enough to buy dinner.

Walking down the street, they found a dining spot which featured an amateur cash prize contest. With visions of washing dishes ahead, they went in, ate, and held their breath. Then Bing's fan got on the stage and did an imitation of—Bing Crosby. He won the ten dollar prize, and a few days later landed more work along the same line.

Bing found all this out when the fan sent him the dollar with this notation: "Please send me a receipt for this dollar. I want to frame it. And look out for your laurels, Bing—I feel like I'm on top of the world again."



Marriage for Jean Harlow and William Powell? They're seen everywhere together, but acquaintances say these two will never be more than pals. They're Filmland's favorite pair

● There's A Story going around about a certain Hollywood producer that is worth a blush or two. He had a girl friend he promised to make a star. Probably it was her own lack of talent that made him forget his promise to his sweetheart.

Tiring of waiting around, she finally hired a photographer to snap an intimate picture or two. It was done entirely without the producer's knowledge.

One day the girl's attorney walked in, handed prints of the photographs to the producer.

"These pictures are for sale," hinted the attorney.

The producer stared at the pictures of himself and the girl. "Why, that's me!" he exclaimed to the attorney. "Put me down for a dozen!"

● Ten-Year-Old Twins, Bobby and Billy Mauch, hired from the New York stage, emote in [*Continued on page 70*]

DANCING THROUGH THE AGES » » » » » »



Dancing through the ages! Eleanore Whitney, and Robert Cummings as a cave man



Play, fiddle, play! It's the gypsy era, and life has just started for these gay children



It's the minuet era, with lavendar and old lace influence of colonial times

WARNER BAXTER'S *Farewell to Youth!*

LOOK AT ME!" challenged Warner Baxter. . . ."

We stood on a set of 20th Century-Fox's *Zero Hour*. The remorseless light of a many-thousand-candle-power lamp bit into Baxter's face. There was not a speck of grease-paint on it. . . .

The skin, softened though it was by a coating of mineral oil that simulated sweat, had lost its youth. There was tiredness in the eyes. Deep lines ripped from nostrils to lip-corners. Lines, lines, more lines—the lines of forty or more. . . .

Baxter's fingers touched the wrinkles here and there. He grinned at me.

"This isn't make-up," he said, simply. "For the first time on any set, this is NOT make-up on Warner Baxter. *This is Warner Baxter himself. . . .!*"

He must have read the thought in my mind. He echoed it—

"Yes, the old Warner Baxter is dead. The devil-may-care, debonair, handsome, lady-killing romantic is done. The Cisco Kid is dead with him. . . .

"I've said my good-byes to romance and youth. For years, I've quivered in terror of the time when I, like every other romantic male star in this profession, must face the inevitable gulf which lies between the colorful, swashbuckling, lady-killing roles of the game, and the roles that are called 'Character Stuff.'

● "I'VE SEEN others face that gulf, and go down. I've seen them flee the screen, rather than face that inevitability. I've seen them hide out on ranches or foreign lands, and finally come back to be 'satisfied' with bit parts. I've lived in horror of the day when that guy should yawn before me.

"Today, at this moment, I face that gulf. *And my terror, my fear, my cowardice are gone . . . ! ! !*

"I am glad I am here. I am glad that the romantic is behind me and done with. I find a feeling not of defeat, but of exultation and freedom—the freedom to go on and on, and into far better things than I have ever done before, with all my synthetic good-looks and my guitar-twanging and my lady-killing.

"From this rôle on, I never hope to wear another [*Continued on page* 67]



Tired, bearded and morose, Warner Baxter fits perfectly into his characterization for *Zero Hour*. June Lang is the attractive young lady in this 20th Century-Fox production

» » » » » »

Eleanore Whitney and Robert Cummings



Hotcha has it! A big jump from the minuet, but this was mostly jump, anyway



The dance moderne, with rhythms slower and more graceful than the post-war times



Doing the moochie! Strangely, the aborigines ages ago had some steps like these!

CHAPLIN'S *Mysterious* PAULETTE GODDARD

CHARLIE CHAPLIN'S leading lady . . . Hollywood's newest mystery woman . . . Not a biography of her in existence . . . And she dotes on ice cream . . .

That's all we had to go on when we started investigating the Strange Case of Paulette Goddard. Strange, because even in this city of fantastic happenings and miracles her sudden spurt to stardom is unique.

The truth is, Paulette's gone and done it in *Modern Times*. She has made good on her own independently of Charlie, and the public is clamoring for more and more Goddard. They'll probably have it as soon as the Chaplin party returns from the South Seas because star-maker Charlie—he's never had a protégée who didn't become famous from Jackie Coogan on—has spectacular plans for her.

But—there's less actually known about her than about anyone else on the screen.

● THE FIRST TIME we saw Paulette was on the *Kid From Spain* set nearly four years ago. We had gone to interview several of Goldwyn's Glorified Girls and we saw one of them, detached from the rest, thoughtfully eating an ice cream cone. She was dark. She had the kind of brown eyes that talk and an um-di-di figure men don't forget.

"Who," we asked an assistant director, "is the Girl with the Cone?"

He snorted. "Say, is this a gag? You're the third person who has asked me about her in fifteen minutes! But if you really want to know—she's Paulette Goddard. And she's a honey. Keeps to herself pretty much, though. Studying all the time and she writes poetry. Can you beat that? But she's dead serious about this going-into-the-movies business . . ."

The next time we saw her was last summer over at Catalina Island. She had just come off the Chaplin yacht, *Panacea*, with Charlie. A slim girl in slacks with a healthy tan to her skin and no make-up whatever. A swarm of children instantly bore down on them but Charlie was in no mood to stand in the hot sun and sign autographs. He was hedging away when Paulette laid a detaining hand of his arm. "Look, that boy over there, doesn't he look like little Sid?" I heard her say. "And the freckled chap's trying to imitate your walk! . . . In less than a minute she had Charlie smiling and singing away for dear life. It ended up by his buying ice cream for everybody—including Paulette.

She is the only person in the world who understands his [*Continued on page* 66]



Before Chaplin's miracle . . . Paulette was a blonde, buxom, brimming with pep . . .



After the miracle . . yes, the girl behind the microphone is the same Paulette Goddard

Reaching A Compromise « « « « « « Maxine Doyle & Onslow Stevens



Onslow would like a nice sleek motor cruiser—but Maxine won't ride with him!



Ah, she likes this one—and who wouldn't! But Onslow keeps his feet on the ground



—Photostory by Charles Rhodes

We knew it would come to this! Maybe a nice chummy coupe is the thing after all!

I'm Ginger Rogers' Puppy Love

Woof my eyes wide open, I'm telling on my mistress, Ginger!

by "ROVER" AYERS
(As told by Phyllis Fraser)







"Scram, Rover! And never darken our door again," Ginger said. But she didn't mean it. I'm her pal . . . she understands me

I'm The Envy of the dog world, because my master and mistress are Lew Ayres and Ginger Rogers. It hasn't gone to my head though, because I figure that if Ginger and Lew (that's what I call them myself, when I'm thinking about them) can be as natural as they are, in spite of their being so famous . . . that I should follow suit.

I have a pretty easy life I guess, just lying around, barking at passers and things, the only trouble is that I don't get to see Ging' and Lew enough, you know they're usually working. I have a very bad habit of licking, but I've about gotten over it.

It's a funny thing how I conquered that habit. Ginger came in about 7 o'clock one evening from work. I hadn't seen her all day, so I sort of jumped on her and started licking her arms . . . well there was some sort of tanish looking stuff on them, gee it had the awfulest taste, I couldn't figure out for quite awhile what it was, until I heard the folks say later that it was grease paint . . . well whatever it was, boy I don't want anymore of it!

● We've Got a big swimming pool in our back yard . . . and when our friends come to see us—they include, Andy and Dorothy Devine, Joel and Francis McCrea, Ben Alexander, Janet Gaynor, Margaret Lindsey, and oh lots more, they usually take a dip—and that's when, like no other time, I have a craving to take a nice cool swim, but they won't allow it. Sometimes I think it isn't just right—but Lew makes it up to me by letting me go in just before they drain the pool and refill it.

The Ayres like to go out to their ranch a lot, and because I like to ride in cars so much they let me go along, sometimes Mrs. Rogers (she's Ginger's mother) goes along too, I like her real well, because she slips me bits to eat all the time, she fries the chicken on an open grill, and it's lots of fun.

I run up in the mountain while they eat. Last time I got so many cockle burs though, they couldn't get them out so I had to have my hair clipped off—gee that was funny—I look sorta' like a lion now.

● I'm A Pretty smart dog I guess. They say I am. They taught me how to heel, sit up, speak for food and everything. They made a moving picture of me once with their sixteen millimeter camera. Lew says I photograph swell—they let me look at it . . . but I got awfully mad and barked a lot. 'Course that was before Ging' explained that it was me . . . and said something about "Look at those eyes, aren't they beautiful?" Do you suppose she could have meant my eyes? I've often wondered about that.

I have my own house that I sleep in—and the back yard is swell, that's mine to play in, you know . . . and is there swell places for burying bones?

When Ginger and Lew play badminton, I chase the "birds," but not for long . . . I guess maybe I'm getting old . . . it seems like they play for just hours . . . I like to listen to them laugh—they seem to have an awful lot of fun.

● They Don't Go out much. My bed is situated so I can look right into their front room and I see them with our friends playing games with pencils and things. I bet that's interesting. I think I'll try it some- [*Continued on page 47*]

DICK POWELL Reveals the Temptations of an ACTOR



by GLADYS HALL

DICK POWELL looked even more of a temptation to the frailer sex the other day than his Box Office "high" proves him to be. If such be possible. He was wearing his glossy brown hair slightly curled and rather long, romantically long, for his part in *Hearts Divided* opposite Marion Davies.

We sat at luncheon in The Green Room on the Warner Brothers lot. Dick said "the word 'temptation' when used by a man usually means 'women'—doesn't it?

"Usually," I said, hopefully.

"Oddly enough," said Dick, "I believe that women are more tempted by men than men are tempted by women. That is, more men offer temptations to women. Men are still, even in this modern age and day, the pursuers . . . And then, men can offer women careers, good times, luxuries, which, for the most part, women can't very well offer men. Men are liable to have more tangible assets with which to tempt.

● AND HERE'S ANOTHER strange truth I believe I've discovered . . . which is, that women are not as subtle as men about this eternal game of battledore and shuttlecock between the sexes. A man, if he is interested in a woman will scheme and contrive and connive and cover up his basic intentions with the most elaborate camouflage. He'll resort to all sorts of involved methods to achieve what he wants. He'll send her flowers. He'll pretend that he is interested in her career. He'll take her small brother to the Zoo, talk dry-as-dust politics to her dad, be attentive to her mother, pretend to be keen about books or music or anything that interests her—He'll act, in short, as if love were the last thing in the world he ever thinks about and he'll arrive at the point of romancing by the most circuitous routes.

"But a woman, bless her, will get straight to the point. She will waste very little time on the pretty preliminaries. She pretends nothing. She is franker, less secretive, more ruthless and more real. I believe that it was Shaw who said, in effect, that women always do the wooing, really.

"When I first came to Hollywood, to quote you one such temptation in my young life, I met a very fascinating older woman. *With* plenty of money. *And* plenty of looks. And enough charm to be fatal. And there it was, the trap, all set for me and ready to be sprung. It was all so obvious that the theatre-goers would have laughed at the situation if it had been done on stage or screen.

"But—I was feeling a bit discouraged. I've always been, still am, painfully self-conscious. I never got up, I never get up now on stage or screen, to do a Benefit or any other public occasion that I don't suffer agonies of self-consciousness. I've never thought of myself as a really good actor. I've been more aware of my liabilities than of my assets. And I was pretty much overcome with Hollywood, with the plethora of fine actors, handsome men, beautiful women . . . the glitter and the glamour and the spectacular spendthriftness of it all. I felt something like a rather dumb student trying to speak his little piece in a class full of Valedictorians.

● "AND WHEN I first arrived it was rather worse than it is now, of course. I needed someone to prop up my weak little ego. This woman was a persuasive prop. She had a persuasive tongue and a pair of dark persuading eyes. She was exotic and traveled and experienced. She was silken and seductive and *mondaine*. She was the type a farm boy from Arkansas could have had no experience with or of. I'd thought she only existed in books and plays and movies . . . a creation of fantastic imagination. That such a woman did exist, in flesh and blood, and was casting eyes of favour upon me was really enough to constitute a Temptation with a very capital, T.

"She was not, however, very subtle. Which saved me, no doubt. Perhaps she felt that she didn't need to be. At any rate, I lunched and dined with her two or three times. She talked music and Europe and singing to me. She knew everyone worth knowing in the musical world, at home and abroad. She was herself an accomplished musician. She made my unexotic, rather limited world ring with strange chords. And then she told me, quite abruptly and forthrightly, that I should go to Europe and study voice. She was 'interested in my career.' She had plenty of money and it amused her to train young talent. She would eventually come abroad herself and would see to it that I studied under the best teachers in Paris, Berlin, Vienna. And so on. By this means I would really amount to something while I was still young. I would save myself from becoming 'just another crooner.'

● DICK GAVE A slightly embarrassed laugh "It's rather difficult" he said "for a man to talk about his temptations, feminine ones. Anyway, and although I appreciated the generosity and all that, it wasn't much of a temptation. At least, the real temptation was in the names of the cities . . . Berlin, Paris, Vienna, magical names . . . and in the names of the great teachers who could, undoubtedly, have given me something I didn't have. Those were the real siren voices. I'd been a farm boy, a small-town boy and those far-off places held sorcery for me. But also, and per-



—*Rhodes Photo*

Here's Dick Powell, the playboy, snapped at the Cocoanut Grove during an intermission, with Mary Carlisle

The Command Story

You voted for this story and here it is. Send in your next request

haps because I was a small-town boy I'd learned to believe that black is black and white is white and that men who accept things from women become a little less than men. I—well, naturally I didn't go. And the lady is no longer numbered among my hostesses.

"There was the fairly recent case of the young blonde beauty who moved into the house two or three doors from mine. I first noticed her walking her dog back and forth in front of my place. Not obviously at all. After a few days we reached the point of saying good morning or good afternoon when we met. She looked well-bred and intelligent and extremely attractive. I began to think to myself 'Ah, there . . .' and to feel self-congratulatory because I was free, white and over twenty. I also began to figure that perhaps you should love your neighbor as yourself or something—and that there was no special reason why the young, blonde and undoubtedly beautiful person should be kept standing *outside* my gate as we passed the time of day.

"In fact I had just got to the point of figuring how best to invite her to lunch or dine with me when a friend of mine called me on the phone and—*warned me.*

"He first asked whether a young girl answering to my young neighbor's description had moved into the house near me. When I told him that she had indeed he advised me that this was the young lady who had recently 'shaken down' another actor for a considerable sum of money. He warned me that all she needed was to step foot over my threshold and the 'fun' would begin. She would, I was told, employ any means which presented themselves. Even marriage would not be amiss. I was to beware. I did—I bewared beautifully and completely. I was deaf, dumb and blind when next we met. I did a vanishing act. And in an unflatteringly short while the house was vacant again.

● "I Missed That Temptation by the skin of my teeth. And no more. I was all set to succumb. And *very* unflattering it was, too, to realize that all those beguiling smiles and warm, friendly words and pleasant interchanges over the garden wall had been, not for my manly charms, but for my presumed bank account!

"I've also discovered this," said young Mr. Powell, gray eyes level and very serious as they are when talking about serious matters, "I've discovered that it is not among our fellow stars that we actor chaps find temptation. The stars we work with are far too busy with their own work, their own careers, their own problems to engage in any trivial temptings. The temptations of the actors come from the ranks of the extras, bit players but mostly from girls and women on the 'outside' . . . girls and women some of them pathological, some of them hysterical, some of them merely and coldly ambitious who figure that they may advantage themselves in one way or another if they can attract an actor. . . .

"It is a great temptation not to become suspicious of everyone, all the time. It's a bad condition because it makes me, it makes us all wary and suspicious, fearful of proffered friendships, cool and cautious with charmers who might well be as charming to know as they are delectable to look on. I know darned well that I lose many friendships, forego many pleasant hours because I am *afraid*. . . . We have to keep our [*Continued on page* 63]



It's springtime in California, and playtime for lovely Joan Blondell. Her romance with Dick Powell is one all Hollywood looks on with approval

Juliets I HAVE KNOWN

by

Basil Rathbone



Norma Shearer . . . . he had dreamed of such a Juliet

IT IS AUGUST 1913 in Stratford-on-Avon. I stand at the stage door of the old Memorial Theatre. Looking down into the river I see myself dressed in a black costume of the 15th Century and holding in my arms a large bouquet of big white calla lilies. In a few minutes I shall lay my flowers at Juliet's tomb, cross swords with Romeo and, in the rule of Paris, pass into the records of my beloved profession, humbly taking my place in the history of the Stratford Festivals.

From upstream the river comes to me like a song I must have heard in some other life of a deep longing. Slowly and sweetly it is passing under the bridge bearing on its cool breast two proud white swans. They glide by me, and on down stream past Stratford Church, the burial place of William Shakespeare whom, God rest, has given me this most exquisite moment of realization.

My "call" comes and I go into the theatre and up onto the stage. On a bier, lighted by four tall candles lies Juliet, my first Juliet whom I love with all my heart and to whom I hardly ever speak, except in my part, for fear she shall break my dream. She never did. Even now I never think of her as Dorothy Green but as my first Juliet.



BASIL RATHBONE

● ONE YEAR LATER! Malvern Wostershire. I am dressed in red and gold. I am standing in Juliet's garden looking up at her as she steps out onto her balcony to commune with me and with the night which is so completely ours, and ours alone, despite the presence of a large audience. Where are you today, my second Juliet? You had a soft and gentle loveliness that I like to remember.

There is a town somewhere in the northern part of England. I can see it clearly in my mind's eye but, for the life of me, I cannot recall its name. However, "what's in a name: a rose by any other name would smell as sweet." So let it be. It is time to go to the theatre. A deep glow from the setting sun gives this smoky city an illusive loveliness that I am sure reality denies it!

I wanted to play Romeo so very [*Continued on page* 61]

Romeo and Juliet are old friends of Basil Rathbone . . . . he having played Romeo more than 500 times on the stage . . . . wide-shouldered and narrow-hipped, Rathbone looks trim in tights . . . in the screen version he plays the rôle of Tibalt, cousin of Juliet, a fiery hot-headed young duelist who is ultimately killed by Romeo (Leslie Howard) . . . . to become thoroughly proficient, he dueled daily for 80 days before production began, and is as handy with the rapier as he is with the pen . . . this story was written by Rathbone expressly for HOLLYWOOD

ADELE ASTAIRE *Tells on* FRED!

Exclusive story! Lady Cavendish, sister and one-time dancing partner of Fred, speaks right up in this intimate story about the star

by DOROTHY SPENSLEY



Welcome to Hollywood! says Fred Astaire by way of starting off a family reunion. At the left is his mother, and at his right his sister and brother-in-law, Lord and Lady Charles Cavendish (Adele Astaire). Read what Adele says about irrepressible Fred

FILM SUCCESS hasn't changed Fred Astaire. That's straight dope from Adele Astaire, his sister and former stage dancing partner, now Lady Charles Cavendish, wife of the second son of the 9th Duke of Devonshire, chatelaine of rambling, historic Lismore Castle at Lismore County, Waterford, in the Irish Free State.

"Fred worries just as much now as he ever did," Adele told me. "He has those funny little vertical worry lines between his brows, and I tell him that he looks like one of my dachshunds. They have the same lines between their eyes," continues Adele — pardon! Lady Charles. She's in California for the first time in fifteen years, on a month's visit to the scene of her famous brother's latest triumphs.

"Fred is still a vaudeville hoofer," says Adele. "At least he *thinks* he is and that's what makes him great. He thinks he is still doing eight a day in some tank town and he works like the furies to better himself. That's what makes him so good. There is no let-down in his efforts. He is always working so hard creating new dance routines and polishing up his own steps, that he doesn't realize that he is at the top of the heap of modern dancers. Once he did realize it, he might slacken his pace and lose out, but I doubt that. Fred has always been the hardest working person that I know.

● I NEVER TOOK ANY CREDIT for the dance routines that he and I did together. I never added *one thing* to our act. Fred did all the creating, all the devising, all the worrying. I was the buffoon of the act, that's all. And lazy, too! Why, my husband says I married because I was so lazy . . . but don't believe that! All my life I had danced. Professionally I danced from the time that I was ten years old, and Fred eight. I got so tired of it, and longed so to get away from it, longed to be happy and have lots of dogs and leisure, that when I married I was sure I was in love, there was no argument about career vs. matrimony.

"I'm not sure that I didn't propose to Charlie. Each one claims that he proposed, but I am quite sure that I did. When I first met Charlie on one of my trips to England—Fred and I had been going back and forth across the Atlantic with our shows for about twelve years so England became almost a second home to us—when I first met my future husband I was not particularly interested in him. I simply didn't notice that he existed. That was about seven years ago.

"Then he came to New York for the J. P. Morgan company, and we met again. One night at a party I proposed. Anyway, he 'phoned me the next morning to verify the news, and I had forgotten all about it! But because there had been some proposing, we thought it a good idea, and we were married four years ago. We haven't regretted it for [*Continued on page* 58]











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You get back 2½ times your money's worth if Luxor moisture-proof powder is not shine-proof on your skin.



● Shiny nose is the reason most women use powder, which explains why 6,000,000 women prefer Luxor already. It has the magical effect of combatting skin shine in the critical place where any powder shows its first sign of failure—around the nose.

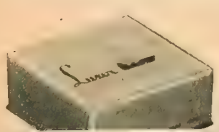
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● Thus with the 75c gift of perfume, plus our check for 55c you get 2½ times what you paid for Luxor if you are not satisfied. Act now!



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Hollywood Charm School

Perfume Enhances Beauty

By Ann Vernon



Even glamorous Marlene Dietrich doesn't overlook the value of perfume. There are 17 different scents on her dressing table

A COSMETIC IS LIKE a woman. Its appeal is doubled if it is delicately perfumed. Don't you much prefer to use a cream or a face powder when it is faintly but unmistakeably scented? Most of us do. And most of us (including men) much prefer to be near a girl who has a delicate aura of lovely perfume about her!

After all, this modern world is full of hard, practical facts and the ugly smell of gasoline, so why shouldn't it be a relief for both men and women to get away from it all—and to seek refuge in something as beautifully intangible and pleasant to the senses as good perfume?

Hollywood stars realize the importance of perfume so keenly that most of them, like lovely Dietrich, have what amounts to perfumeries in their homes and in their studio dressing rooms—rows and rows of glistening crystal bottles of graceful shapes, that contain floral, bouquet and heavy scents. Even when acting on the sets they use perfume, to suit the mood or the costume, just to get themselves into the spirit of the scene. And they understand, too, the tremendous psychological value of using perfumed bath preparations as well.

Working under pressure, yet having to appear at their best for social occasions, they have discovered that invigorating bath oils and *eau de cologne* can make a bath far more than a routine cleansing procedure. One star uses pine bath oil when she is physically tired and bath crystals that give off a spicy floral fragrance [*Continued on page 56*]

Write Ann Vernon regarding your beauty problems. She will be glad to serve you personally concerning the skin, hair and figure. Don't hesitate to ask for the trade names of the interesting products mentioned in this article. Address Miss Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York. Be sure and enclose a stamped and addressed envelope for her reply. There's no other charge!



BUT NO HAT LOOKS WELL ON TOP OF A PIMPLY FACE!













—clears the skin

by clearing skin irritants out of the blood

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Don't let Adolescent Pimples keep YOU from looking your best

JUST when good looks make such a difference in good times—from about 13 to 25 years of age, or even longer—many young people become afflicted with ugly pimples.

During this time, after the beginning of adolescence, important glands develop and final growth takes place. This causes disturbances throughout the body. The skin, especially, becomes oversensitive. Waste poisons in the blood irritate this sensitive skin and pimples appear.

Fleischmann's fresh Yeast helps to give you back a good complexion by clearing these skin irritants out of the blood. Then—pimples go!

Eat it *regularly*—3 cakes a day, before meals, plain, or in a little water—until your skin is entirely clear. Start today!

BINNIE BARNES IN UNIVERSAL'S "SUTTER'S GOLD"



What
BEAUTIFUL HAIR!

Follow the stars' advice and yours can be just as lovely.

Make up your mind this spring that you are going to have a permanent wave with the same radiant natural beauty as those you see on the screen. You can, too, if you will demand and make sure you get a genuine Duart Wave. The Motion Picture Hairstylists Guild, world's most distinguished hairstylists, endorse the Duart Wave exclusively. They say, "We have tested every known waving method but have found none to equal Duart in giving the hair such glowing brilliance, deep lustrous waves and dainty ringlets."

To add a flashing touch of sunlight, use Duart's Hollywood Hair Rinse. One of the twelve beautiful shades will match your hair. No dye . . . No bleach. Send the coupon below and 10 cents for a full size package of rinse and get your **FREE BOOK** of Hollywood stars' new spring hairstyles.

DUART
permanent waves

SEND 10c FOR HAIR RINSE AND FREE BOOKLET

DUART, 984 Folsom Street, San Francisco, Calif. Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Hollywood Coiffures for 1936."

Name.....

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City.....*State*.....

☐ Dark Brown	☐ Henna	☐ Black	☐ Medium Brown
☐ Chestnut Brown	☐ Golden Brown	☐ White or Gray (Platinum)	☐ Golden Blonde
☐ Titian Reddish Brown	☐ Titian Reddish Blonde	☐ Ash Blonde	☐ Light Golden Blonde

DEMAND THIS SEALED PACKAGE FOR A GENUINE DUART WAVE



DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

HOLLYWOOD'S BEAUTY



by DORIS DUMONT

Spring is the time to look for new hairstyles and new beauty ideas so I decided to visit several of the leading lights of the Motion Picture Hairstylists Guild. The members of this organization compose the hairstyling departments of every studio in Hollywood. They are the most distinguished, most highly paid group of hairstylists and beauticians in the world today. Every lovely star you see on the screen has been beautified by a Guild member. It has been said that this Guild is Hollywood's "Book of Knowledge" on beauty.



At Paramount Studios I talked with Leonore Sabine, the head hairstylist who is responsible for the lovely glamorous coiffures worn by such stars as Carole Lombard and Marlene Dietrich. Miss Sabine is president of the Motion Picture Hairstylists Guild. We discussed permanent waves and I asked why the stars *always* have beautiful waves, while so many of us ordinary mortals feel we have to depend partly on luck. Miss Sabine replied:

"Of course the stars cannot afford to trust to luck but any woman can be equally certain of a beautiful permanent if she will have her hair waved by the method selected by the stars."



At United Artists Studio I asked head hairstylist Nina Roberts for more information. She it was who cut off those famous curls when Mary Pickford decided to wear a bob. Also to her credit are the famed Merle Oberon hairstyles. When I asked what waving methods are being used by the stars, she replied:

"We have tried them all but nearly every star you see on the screen has her hair waved by the Duart method, for only Duart gives individual heat control to each curl. In the Duart method each heater is regulated by a separate thermostat and the smaller curls get less heat than the larger ones. This pro-

BOOK OF FOR SPRING



duces an absolutely uniform wave with never a danger of those ugly frizzy ends."



Thanking Miss Roberts for this valuable bit of information, I hurried over to see Helen Hunt, head hairstylist at the nearby Columbia Studios. When I arrived Miss Hunt was designing a new hairstyle creation for Grace Moore, whom you will soon see with Franchot Tone in "Cissy." When I told her that I was looking for beauty news, she replied:

"Well, you'll live a long time before you get any bigger news than this," and she handed me an attractive jar labeled "Creme of Milk." "Here at last is what every woman in the world has been looking for," she continued. "It is a beauty creme actually made from milk. Real, honest to goodness, pure, fresh, dairy milk! Hollywood's cosmeticians say it is the greatest scientific discovery ever made in cosmetics. Already you will find this new creme on the dressing table of almost every star in Hollywood and of course we hairstylists are using it too and telling all our friends about it."

Never have I seen anyone in Hollywood show such enthusiasm over a new beauty product, for here we have a cosmetic factory on every block and some sort of a new cream is born every minute. But never before has anyone succeeded in making a beauty creme from milk, the finest skin beautifier that has ever been known. This new product is being advertised on this page for the first time anywhere—better send for a jar.

I haven't space here to tell you about my visits to the other studios but all the hairstyles I selected are in the book shown above. It is packed full of the smartest, most alluring coiffures Hollywood has ever produced. Send for this book and take it to your hairdresser—she will be able to copy one of the hairstyles for *you*. In the Duart Permanent Wave advertisement at the left, there is a coupon which you may use to send for this booklet.



Hollywood Cosmeticians Wildly Praise NEW BEAUTY CREME made from *Milk*



***Milk* in a Beauty**

Screen stars, Hollywood cosmeticians, and beauty editors pronounce Creme of Milk the greatest scientific cosmetic discovery ever made. Think of it—all the famous beautifying qualities of pure fresh dairy milk have been compounded in the form of a new all-purpose facial creme. Now in this one amazing creme made from milk you will find everything you need to cleanse your skin more thoroughly than ever before, and to banish dryness, roughness and blemishes. Your skin will be kept so smooth and soft that your powder will cling perfectly for hours and hours. No other powder base will be necessary.

Hollywood has taken Creme of Milk right to its very heart. The Head Hairstylists at United Artists, Paramount, Columbia, MGM, and Universal Studios report that already a jar of Creme of Milk is to be found in almost every star's dressing room.

"All are enthusiastic," say the hairstylists, "about the discovery of Creme of Milk and are using it to remove their makeup and protect their skins from the loss of natural oil which occurs with the use of ordinary cremes."

You can begin to enjoy this thrilling new beauty creme at once. Mail your coupon today! Creme of Milk is so new stores haven't yet had a chance to buy it. So we are sending a full 20-cent size jar for only 10 cents.

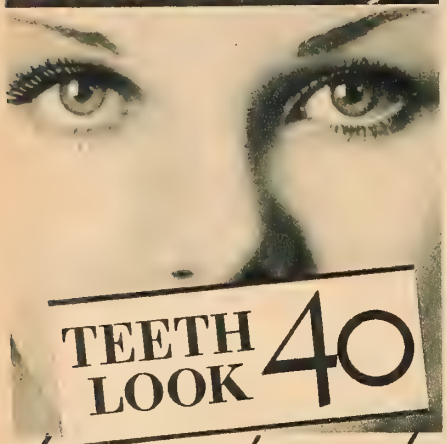
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ALL-PURPOSE FACIAL CREME

SEND 10 CENTS FOR FULL 20c SIZE JAR . . . SEND 50c OR $1 FOR LARGER RETAIL SIZES

DUART, 984 Folsom Street, San Francisco, Calif.
I enclose (10c), (50c), ($1.00) for which please send me one jar of Creme of Milk at once.

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AGE 19

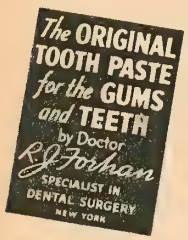


TEETH LOOK 40

because she used a
HALF WAY *tooth paste*

Don't waste another day on half way dental care. Superficial cleansing may keep your teeth white—*for a while!* But when your neglected gums grow soft and tender, all the half way measures in the world won't preserve your teeth.

Now—while your teeth are still firm and sound—replace half way care with the tooth paste that does both jobs. Forhan's whitens your teeth and fights the menace of spongy gums at the same time.



Why quit half way in caring for your teeth when Forhan's gives *two-fold* protection at the price of most ordinary tooth pastes? Be safe. Get Forhan's today!

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Suede Clothes—Newest Fad

By Sally Martin



Here's Voris Linthacum in her workshop which has become one of the novelty spots of Hollywood. She serves the stars



Soft as silk—yet this gown worn by Maureen O'Sullivan is made of white imported suede, trimmed in the same material

ANITA LOUISE's unique costume pictured on the cover this month in a Hesser-color photo, is representative of a new fad that has swept filmland like magic.

Not only in sports clothes, but in evening creations as well, "fashions in leather" have captured Hollywood's fancy. You'll see dozens of stars wearing the new clothes, and believe us, they are different!

Developing a new velvet-soft suede from which she creates everything for the wardrobe, young Voris Linthacum has made the world come to her door on Sunset Boulevard in Hollywood. Through newspapers, magazines and the radio, notice of her work is being taken around the world.

Starting business three years ago with a ten dollar bill, Voris made and sold several garments while ill in bed. So entirely different were they in style and design that orders began to pour in. By the time she had regained her health, it was necessary to hire other girls to help her. That was in Baker City, Oregon.

Within a few months the suede clothing industry had expanded to a point where she felt it advisable to move to a larger city.

Bravely she struck out for Hollywood.

In the movie city Voris' suede costumes immediately caught on. Their originality, style and design appealed to the motion picture and society folk along the Pacific Coast. A new suede, as light, soft and clinging as velvet was produced and Voris secured the material for her own use.

She created wraps, dresses, jackets and hats of the [*Continued on page* 55]

CREATED BY

Lettie Lee

OF

HOLLYWOOD







Petite and Charming Lettie Lee,

Wearing one of her latest creations made of Menke Kaufman's printed Sheer Gauze over a black taffeta petticoat.

(Top left) Dorothy Stone wears a **LETTIE LEE** street frock of black sheer crepe.

(Left) Miss Heather Angel, RKO star, wears a **LETTIE LEE** informal frock of beige sheer crepe with a flattering ruffled jabot of self-colored lace.

(Right) Linda Terry epitomizes luncheon or bridge tea chic in this **LETTIE LEE** creation of classic black and white.



LOOK FOR THIS LABEL

ORIGINAL By Lettie Lee HOLLYWOOD COUTURIERE

A list of stores in your city who feature LETTIE LEE gowns will be found on page 73



"Princess Chic"
LASTEX FOUNDATION

Double Support
where it is
needed most

NOW you can enjoy the thrill of a beautifully moulded silhouette in the comfort found only in two-way stretch Lastex.

By its clever *double knitted* panel "Princess Chic" gives *double support* where it's needed most: in front, in back and at sides. Controls and shapes naturally, without even the suggestion of a bulge to mar the smooth fashion-right lines you are seeking. Lace brassiere is uplift and flattering.

The "Princess Chic" Foundation illustrated $4. With satin Lastex and lace brassiere $3.50. Girdles are $2 and $2.50. Shaped Panties $2.50

You should find "Princess Chic" and other beautiful Foundations, Girdles and Brassieres Styled by Hickory at your favorite Corset Department. If not—write for FREE descriptive brochure. Address 1143 West Congress St., Chicago, Illinois

A. STEIN & COMPANY · CHICAGO · NEW YORK

Filmland Styles for Early Summer

Lettie Lee, Famous Costume Designer, Presents Three Exciting New Style Trends For Summer Days





An inspiration for the summer months is Heather Angel's dress created for the little English star in a soft, warm shade of beige. The short sleeves feature the new shoulder fullness topped by a dainty collar of mousseline-de-soie ruffles and lace

Lettie Lee has made a smart dinner gown for Heather Angel, a slim sheath of black canton crepe. A wide band of white embroidered batiste outlines the bodice ending in a massive bow



A striking white embroidered organdie afternoon dress is modeled by Lettie Lee. Made with tight bodice and gored skirt, a definite quaintness is shown by the charming square neckline, simply tailored velvet bow and short puffed sleeves

"How can I be More Attractive?"

a thousand women a day write Ginger Rogers



To the many requests for advice on beauty, Ginger Rogers gives one answer, "The secret of beauty for every woman lies in color harmony make-up, originated by Max Factor, Hollywood's make-up genius, and consists of powder, rouge and lipstick created in harmonized shades that dramatize the charm of every type."

Color Harmony Powder Gives New Beauty

"POWDER in your color harmony shade can give you more beauty than other shades," says Ginger Rogers, "because it is created to enliven your skin with youthful radiance. It beautifies through the magic of color harmony, a secret originated by Max Factor." If you want new loveliness, try Max Factor's Powder in the color harmony shade for your type. Max Factor's Face Powder $1.





Rouge that Imparts Youthful Charm

"SCREEN STARS," says Ginger Rogers, "use Max Factor's Rouge, because the color harmony shades add an exquisite lifelike color that harmonizes with the powder and lipstick." If you want to see what a difference it makes to use a color created to dramatize your type, try Max Factor's Rouge in your color harmony shade. Max Factor's Rouge 50¢.

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New Lip Make-Up Gives Lips Lasting Color

MAX FACTOR'S Super-Indelible Lipstick in the color harmony shade for your type will give you an alluring, lasting color. Being moisture-proof, you may apply it to both inner and outer surface of the lips. This gives them an even color, keeps them smooth. Max Factor's Super-Indelible Lipstick $1.

Max Factor ★ Hollywood

Would you like to try Hollywood's make-up secret — powder, rouge, lipstick in your color harmony shade? Mail coupon below.

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction Book, *"The New Art of Society Make-Up"*. FREE.
5-5-4

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CITY_____ STATE_____

COMPLEXIONS	EYES	HAIR
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BRUNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	If Hair is Gray, Set
Oily ☐ Normal ☐	AGE	type above and here ☐

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PEPSODENT ANTISEPTIC
Keeps breath pure and sweet
1 to 2 hours longer

You Can Regain Perfect Speech, if you
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Send today for beautifully illustrated book entitled "DON'T STAMMER," which describes the Bogue Unit Method for the scientific correction of stammering and stuttering. Method successfully used at Bogue Institute for 35 years—since 1901. Endorsed by physicians. Full information concerning correction of stammering sent free. No obligation.
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Try Shirley Temple's Diet in Your Home

Shirley leads a strenuous life, eats sensibly, and is amazingly free from illness! Here's why

By Dorothy Dwan



One of the first things Shirley learned to like was milk. She's always glad to get a glass of it to refresh her

"GOOD MORNING! You are Miss Dwan, aren't you?" Shirley Temple greeted me composedly. "Please come in."

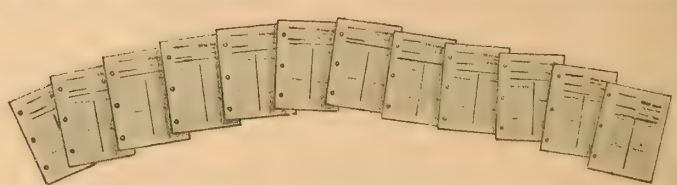
It almost took me off my feet. The poise and cordiality of the child! *I* suddenly felt six—*she* acted grown up!

"Is your mother in?" I stammered, about to add Miss Temple.

"Mother is in the projection room looking at yesterday's work," Shirley told me. "I am allowed to answer the door and telephone this morning, as my lessons were perfect all week."

Miss Barkley, Shirley's teacher introduced herself, and asked if I would like to look through the studio bungalow. Would I!—wild horses couldn't have kept me out. I was as thrilled as any one of Shirley's millions of fans would have been.

The tiny house is like the child herself—fresh, quaint, and cheerful. Dainty white organdy curtains flutter at the many windows. The [*Continued on page* 53]



AUTOGRAPHED RECIPES FROM THE STARS

Looking for something different in food for the dinner table? Well, here you are—write now for the kitchen tested recipes, printed—like all our leaflets—on a punched leaflet to fit a standard collegiate notebook!

Here's your chance for a modern file of the very finest recipes. Select one or a dozen, and enclose the necessary cash. Remember, the recipes are all tested by Anna Belle Lee, noted home economics expert in the Hollywood Citizen-News building!

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Raisin Recipes from Noah Beery, Jr.	5c
Pinky Tomlin's Favorite Hot Breads	5c
Valerie Hobson's Casserole Dishes	5c
Cottage Cheese Delights from Binnie Barnes	5c
Savory Ham Dishes from Gloria Stuart	5c

Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS ENCLOSED!

Hollywood Cheers A FASCINATING NEW SPORT . . . INGO-BIKING





Evelyn Venable, Hollywood picture star, is snapped by the photographer during an early-morning spin through Hollywood on her Ingo-Bike. Like dozens of other movie stars, she has discovered it's fun to keep healthy with rhythm-wheeling Ingo-Bike.

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Evalyn Knapp STARRING IN REPUBLIC FILM PRODUCTION "CONFIDENTIAL"

Roaming Around Hollywood

with Peggy Wood

Noted Stage and Screen Actress

LET'S SEE, it's Spring. How can you tell it is Spring in the always salubrious climate of Hollywood? Well, you'd be surprised, but the real way you tell is by the shop windows! Just as in the rest of the country. Only it's easier to linger in front of the enticing summer frocks and floppy hats because those icy blasts of April and May in the east never get as far west as Hollywood, and your nose doesn't get red with cold as you press it against the window.

• •

And, like every other member of the female sex, the fascinating ladies of the screen love to window-shop. Mary Pickford couldn't help stopping the other day on Hollywood Boulevard to eye a smart suit in Magnin's window and Ruby Keeler was in deep concentration at a fashion show at Bullocks-Wilshire the very same afternoon.

Mouse-like in demure brown, Miss Keeler was paying special attention to a summer sport suit of rose pink tweed with an American Beauty wool skirt and a soft pink linen blouse. This was being shown as we sat at luncheon and watched the lovely models swoop by.

• •

The hat designers can't put the blame on the influence of the Russian Ballet, for although the performances were vigorously attended by everybody who is anybody in moviedom, the hat styles in the audience (and today in the shops) seemed more Chinese than Russian.

Ruth Chatterton did give a somewhat Russian note however, the night she was there in a gray caracul coat with a Cossack hat to match. But in the evening hats of Norma Shearer and Joan Crawford I detected a definitely non-Russian motif. Miss Crawford appeared in something almost as large as a Merry Widow, and Miss Shearer in a tiny flowered bonnet.

• •

Bonnets of another kind were in order at the enchanting luncheon which Mrs. Harold Lloyd gave for Helen Mack. The luncheon was a shower for the prospective baby. The guests sat at small tables after serving themselves from the great array of dishes grouped under an imposing stork who carried a baby doll tenderly, and the place cards were in the form of tiny baby dolls in bassinettes.

But the big moment came after lunch when Helen Mack opened all the dainty boxes which had come under the arms of the guests and Glenda Farrell gave the cue for the proper position of the audience by sitting on the floor near the heap of gifts. Paula Stone and her sister, Dorothy, followed suit and soon Gail Patrick, your correspondent, Sally Eilers, Mrs. Harold Lloyd, Vina Delmar, and all the rest were engulfed in tissue paper and pink and blue ribbons, while a chorus of "Oh's" and "Did-you-ever-see-anything-so sweet!'s" greeted each new unwrapping.

• •

It has always been my contention that musicians have more fun with their art than any other group of artists. I have rolled on floors laughing at Jascha Heifetz giving an imitation of a "promising pupil" using his famous violin and scraping out the most excrutiating sounds with a solemn face. I have heard Joseph Hoffman and Efrem Zimbalist do impromptu, an itinerant band with piano and violin, making up the music as they went along, and all in all I have had more laughs at parties where great musicians have let down their back hair, so to speak, than almost any other kind of gathering.



Oh's and ah's escaped everyone at Mrs. Harold Lloyd's party (see text). Here are the guests, identified from the left: Dorothy Stone, Peggy Wood, the author; Glenda Farrell, Paula Stone, Gail Patrick, Mrs. Lloyd and Helen Mack

Fan Mail

(Continued from page nineteen)

thing I hope she will continue doing. But Gable—well, he reminded me of a hot shot traveling salesman with a phoney personality and a diamond stickpin. Never has a super-personality been so obnoxious. It isn't Gable, and whoever told him to act that way must have been temporarily goo-goo.

Sincerely,

Riggs Thomas,
Memphis, Tenn.

To Reader Thomas will come both praise and abuse for his opinion of Gable's rôle. Although Mr. Thomas never got around to his opinion of the film, as he started out to do, few will deny that *Wife vs. Secretary* was excellent entertainment.—Editor.

• •

Dick Powell An Aversion?

Dear Editor:

A certain Pennsylvania newspaper seems to have it in for Dick Powell. No matter how popular he is with the rest of the world this paper has to come out with such bright little remarks as "Dick Powell was his usual bouncing self" or "Why don't someone wipe that silly grin off Dick Powell's face," whenever a new Powell picture comes to the screen.

Just recently that paper announced that Dick was voted the "Pet Aversion" of the screen. Now I consulted Mr. Webster and he tells me that "aversion" means "disliked" or "falling away" so I can't see how it applies to Dick.

I am eastern editor of the Dick Powell News and I get from five to ten letters a day in praise of him. That doesn't look like he was "falling away."

When HOLLYWOOD MAGAZINE started its *Fan Mail Department,* who came out on top of the heap the first month? Was it Gable, Tone, Astaire, Colman, Raft, Eddy or Cooper? It was not. It was Powell—DICK POWELL! And he repeated the following month. Does that look as if he were "disliked?"

Now I'm wondering who, besides the editor, ever voted him the pet aversion of the screen?

In doubt,

Frances Feather,
1362 Mineral Springs Road,
Reading, Penna.

• •

Fault Finders Beware!

Hollywood Editor:

I am so angry at some movie fans who don't seem to know the difference between constructive criticism and petty fault finding! Those fans who consider themselves A-No. 1 in finding movie mistakes make me mad plumb through. It may be fun for some people to pay money to see a picture and then just sit there and find fault and gloat over their smartness. For my part I would rather *enjoy* the picture and let those little mistakes go by.

I'm all for constructive criticism but not for the "smarty-smarty" fault finder who airs his remarks out loud during the picture. Criticism is never any good unless it is given to the persons making the mistake—so I hope a lot of fault-finders read this letter!

Very sincerely,

Mrs. W. W. Stauffacher,
Monroe, Wisc., R. R. 4, Box 5.

• •

The English Opinion of Westerns

Dear Editor:

Dorothy Calhoun's article in HOLLYWOOD called *Cowboys Ride Again* started me off on this. I'm speaking from the English fan's idea of things. Of all the western heroes, Buck Jones can sure fill a children's matinee. They go mad when they see his name on the screen.

John Wayne started out making fairly good westerns—that mouth organ helped to brighten things up. Then came the dawn. I've seen five John Wayne pictures in the last three weeks and all of them the silliest tripe that anyone could produce. I don't blame John—he works hard enough, but it is about time someone put a stop to these shoddy films. In two films we had the same horse with its rider making a headlong dive into a lake. Of course, the average Englishman is considered a wee bit mental but not so the English child. Yet every boy and girl yelled out, "Why it's the same as last week!"

Ken Maynard has never been a favorite—and it may sound funny but it is a fact. He is not liked because of his habit of always wearing gloves and refusing to take a drink! He has a name with the majority of kids which doesn't look nice in print.





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Shirley Temple loves gag pictures! Note here how she fits in the spirit of the thing—waiting for the hen to lay an egg so she can fry it!

Tim McCoy is another who is well liked over here. He is called "McCoy" by the boys and "Tim" by the girls. Tom Tyler is becoming a favorite.

Most of the boys over here have read Zane Grey's books and loved them, but they are utterly disappointed when they see a Zane Grey film, for the simple reason that it is not like the book.

So will some man who understands the west with all its glory, its forests, its mountains, please make a western and please us all?

But before I close, I want to give a vote of thanks to those who keep on riding, no matter what rotten stories they get.

Adios,

D. Hoath,
Portland Road, East Grinstead,
Sussex, England.

• •

Keep The Songs New?

Dear Editor:

When I go to a movie I want to get new ideas and new songs. Lately, it seems that every time I go to the show, the songs are the same ones that have already been played to death. They are the same tunes that we hear over the radio a dozen times a day. Isn't there some way to prevent the songs from being old and worn out by the time the picture gets to town? I wonder if other moviegoers object? Does it take away or add to the enjoyment of the picture—for others? I'd like to know how other people feel about this situation.

In all sincerity,

Nancy Jo Cotton,
1504 Georgia Avenue,
Tampa, Florida.

• •

A Rose—But No Posies

Dear Editor:

A rose by any other name still smells. So do western pictures, and *Rose of the Rancho* is just a dressed up horse opera. I was terribly disappointed in it because I expected so much of Gladys Swarthout—and she never had a chance. And although Willie Howard is funny, he certainly was a jarring note in the film. There is no use commenting on John Boles. The point is, can't all three of these people do much better if given half a chance?

G. M. G.,
Tulsa, Okla.

Paramount worked overtime on *Rose of the Rancho* trying to save it from obvious distress. The picture was considerably improved in the cutting room, but struck a psychological snag: audiences everywhere expected something sensational with Swarthout's screen début and the story simply did not have enough for the "hit" ranks.—Editor.

A Welcome For Janet—and Bob

Dear Editor:

I was glad to read in HOLLYWOOD Magazine that Janet Gaynor is soon coming back to the screen. She has always been one of my favorites and I know lots of others feel the same as I do about her return. So I guess it's a "lucky accident" for us all that she fell on her head and thereby got better screen roles.

Sincerely,

Margaret Lewis,
Boston, Mass.

• •

Dear Editor:

I see in Mr. Smalley's story that Bob Taylor will play opposite Janet Gaynor. Hooray! I think he's one of the finest young actors on the screen. He is my very, very favorite since *Magnificent Obsession!*

Sincerely,

Mildred Sumosky,
Cleveland, Ohio.

Bob Taylor's rise to screen prominence has been one of the most remarkable developments of the last six months. At M-G-M hundreds of letters arrive each day from devoted Taylor fans, and already the studio is making plans to advance Taylor to highest stardom.—The Editor.

• •

Praise For Lovers

Dear Editor:

Next Time We Love, to my mind, was a magnificent picture. I was particularly pleased with James Stewart, since I had never before seen him on the screen. I think he has a great future. One cannot praise Margaret Sullavan too highly for her acting. She has an astonishing personality and a naiveté that is most pleasing.

Randall Jones,
Chicago, Ill.

• •

We Knew This Was Coming

Dear Editor:

Who said Joan Crawford was stuck up? We "fair and stormy weather" fans deny this without a second's hesitation. You large number of "finder faulters" need a good kick—yes, out the front door.

Joan, the envy of every feminine movie fan since her marriage to Franchot Tone, is naturally the target of numerous sarcastic remarks. It isn't fair! Feature yourself the new bride of your "dream man." You'd rather spend your time doing things of no interest, would you? Of course you wouldn't! Then why criticize our innocent Joan?

Mary Wilcox,
Elysian, Minn.

I'm Ginger Rogers' Puppy Love

(Continued from page twenty-nine)

day, not right away of course. I'm not allowed in the house very much, because I leave my fur all over everything. I use to cry to get in. I had no idea what it was like, you know—so one day they let me in and made me stay in. Boy, was I glad to get home to my outdoors—their house is nice and all that—but I guess I was born an outdoor man.

I'm not quite certain just what kind of a dog I am. My mother was part collie, I think, but other than that I don't know. I vaguely remember that when I was a pup, I was very cute. You should have seen me. My coat was very woolly, and I didn't look a thing like I do now. Ginger took me in her arms and said, "I don't care what kind of a pup you are Rover, I love you." I guess that's where I lost my heart to her.

Did I tell you how I got my name? Well, when I was little, like I was just telling you about, I use to rove all over the house and they never could find me, so Lew called me "Rover"—he's smart like that.

● I Sure Do Love Ginger and Lew. I guess everyone does, because I've overheard many conversations, when people didn't guess I was listening. It sure does your heart good to hear them say things you already know.

They get along like no other couple you have ever seen. It just seems that no matter whatever one of them wants to do, that that's just exactly what the other one likes. They always seem to enjoy everything so much, whether it's just going for a drive, or going dancing, or whatever you call the hopping around humans do. Anyway I have it figured out the reason they like each other so much, is that it doesn't matter where they are or what they do, just as long as they're together.

● Lew Likes to wear old slacks and things, and so does Ginger. I've seen them in these old things lots of times. You know, they stay home alone many evenings, and I can see them through my window, Lew playing the piano, and Ginger painting pictures.

They have a cat named Sister—I like her pretty well. She minds her own business, and every once in awhile, if I feel like it, I'll play a little bit with her. She had five baby kittens the other night, and she parades them all over the place. Ging' and Lew play with them quite a bit, but they haven't forgotten about me, so it's all right. Those kittens are kind of cute though—the first time I saw them, they didn't even have their eyes open, (I heard Ginger telling this one on me the other evening) and I went up to just see exactly what they were.

One of them spat at me and put its little foot right in my eye. It didn't hurt, but I lifted it out of the box, very gently, of course, and put it on the floor. It scared Ginger and Lew for a minute, but all I did was lick it a little, so they didn't make me go away. Lew said something about it being funny that a cat that didn't even have its eyes open knowing its enemy. I couldn't quite understand that . . . because I like the kittens. I feel sort of like a brother to them, if you know what I mean.



You May Think It is No. 1 When It Really is No. 3; Or No. 2 Rather than No. 4

The Wrong Shade of Face Powder Will Make You Look Years Older Than You Really Are!

BY *Lady Esther*

Are you using the right shade of face powder for *you?*

That sounds like a rather needless question, doesn't it? For there is nothing a woman selects more confidently than her color of face powder. Yet, it is an actual fact, as artists and make-up experts will tell you, that many women use altogether the wrong shade of face powder.

The shade they so fondly believe makes them look their youngest and most attractive does just the opposite and makes them look years older than they really are!

Brunettes think that because they are brunettes they should use a dark shade. Blondes think they should use a light shade. Titians think they should use something else.

Choose by Trying

The fact is, you shouldn't choose a face powder shade according to your "type" or coloring, but according to which one is the *most becoming* for you. After all, a brunette may have a very fair skin while a blonde may have a dark or olive skin or any shade between. The only way to tell, therefore, is to try all five shades which, experts agree, accommodate all colorings.

So fundamentally sound is this principle that I want you to prove it to yourself at my expense. I will therefore send you all five shades of my Lady Esther Face Powder free of charge and obligation. When you get the five shades, try all five on. Don't think that your choice must be confined to any one or two shades. As I say, try on all five. Maybe the very shade you think least suited to you is really your most becoming, your most flattering.

Stays on for 4 Hours

When you make the shade test of Lady Esther Face Powder, I want you to notice, too, how smooth this face powder is—how evenly it goes on and long it holds. By actual test, you will find this face powder adheres for four hours or more.

Write today for all five shades of Lady Esther Face Powder which I offer free. With the five shades of Lady Esther Face Powder I will also send you a 7-day tube of Lady Esther Face Cream. The coupon brings both the powder and cream.

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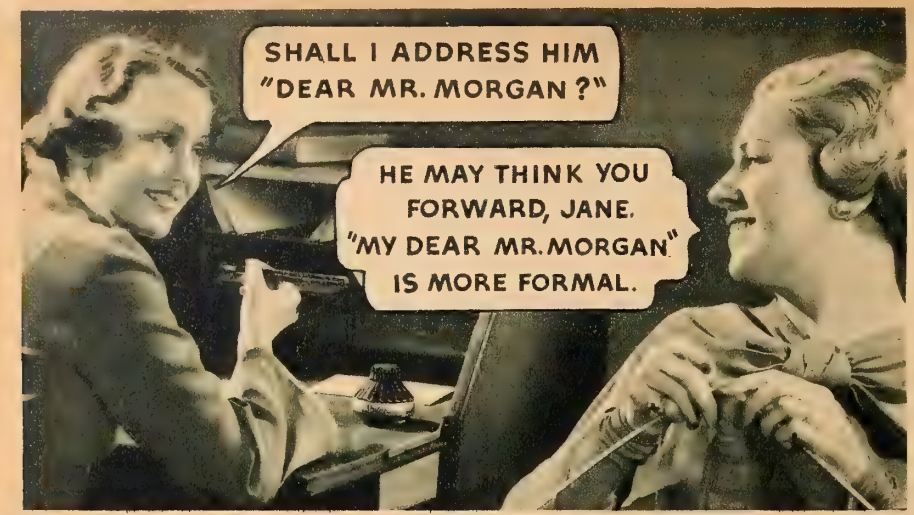
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What things must be included in an invitation to a married couple? To a bachelor? In letters of introduction? In congratulations? In notes of thanks? Or from a house-guest? What is omitted from a note of REGRET that should *always* be in a note of ACCEPTANCE?

Do you write "*Warmly*," "*Hurriedly*," or "*Cordially yours*"? When is it poor taste to include, "*I remain*" or "*Believe me*"? When is "*Respectfully*" NEVER to be written?

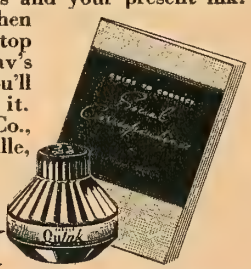
Social errors and omissions in correspondence are humiliating, costly, and suggest poor breeding. Write the right thing, in the right way, at the right time. All these courtesies and correct forms, religiously followed by the best social usage, are now explained—with actual examples—in the beautiful Princess Rostislav's "Guide to Correct Social Correspondence."

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FRANCHOT TONE

FRANCHOT TONE is just half of his real name . . . which is Stanislaus Franchot Pascal Tone . . . was born with an eighteen-karat gold spoon between his lips . . . the son of Frank J. Tone . . . president of the Carborundum Company of America . . . should have followed in his father's footsteps . . . but was sidetracked while at Cornell University . . . and has never regretted it.

Possesses a subtle sense of humor . . . which kept him in hot water during his school-days . . . was always at the head of his classes . . . which made his instructors dismiss his boyish pranks . . . wears a Phi Beta Kappa key . . . or, to be more accurate, has one . . . which he doesn't wear.

Likes to read detective and mystery stories . . . was educated at private schools in the East and abroad . . . began his professional career as an assistant stage manager in a Buffalo, New York stock company . . . first acting opportunity arose when the company juvenile became ill . . . and Franchot replaced him . . . made his Broadway début opposite Katharine Cornell . . . in *The Age of Innocence* . . . and his first screen appearance in support of Joan Crawford . . . who is now Mrs. Franchot Tone.

Bridge is the only card game he plays . . . Scotties are his favorite dog . . . and he'll argue with anyone . . . who says they're beautiful but dumb . . . thinks a sense of fair play is the most important single characteristic any person can possess . . . is an avid motion picture fan . . . speaks French fluently . . . never smokes pipes or cigars . . . enjoys dancing . . . but prefers doing it at home to the radio . . . rather than going out to stay-up-late places.

Drives his own car . . . and likes to fly . . . alternates between showers and baths . . . depending upon his mood . . . would like someday to be a motion picture critic . . . and write his reactions to the pictures he sees . . . is an ardent pacifist . . . his birthday is February 27 . . . he is six feet tall . . . has light brown hair . . . and grey eyes which are usually a-twinkle.

Plays a fairly good game of golf . . . isn't French.

Brief Guide

(Continued from page twenty-one)

Modern Times—(United Artists)—Charles Chaplin returns to the screen in good comedy. Maybe not his very best, but good.

Gentle Julia—(20th Century)—Jane Withers ascends the long trail to box office hits with this one. Tarkington stuff.

Desert Gold—(Paramount)—Rates mentioning because it represents top notch westerns.

Three Godfathers—(M-G-M)—Chester Morris, Lewis Stone and Irene Hervey do a western in nice style.

Snowed Under—(Warners) — George Brent, Genevieve Tobin, and typical Warner cast in a bang-up comedy.

Next Time We Love—(Universal)—A tragic, poignant story of career vs. marriage enacted by Margaret Sullavan and James Stewart.

The Milky Way—(Paramount)—Harold Lloyd's newest and perhaps funniest screen yarn. Swell supporting cast.

Prisoner of Shark Island—(20th Century)—The story of a Civil War martyr, Dr. Samuel Mudd, played expertly by Warner Baxter. Tragic but highly interesting just the same.

Captain January — (20th Century) — Shirley Temple turns orphan in this picture, one of her best. You'll love Guy Kibbee, Slim Summerville.

Desire—(Paramount)—Bogs down in spots, but all in all proves grand entertainment with Marlene Dietrich and Gary Cooper stand-outs.

Strike Me Pink—(United Artists)—Eddie Cantor fans will consider this his best one. Fun in an amusement park.

Every Saturday Night—(20th Century)—Family stuff—the same thing that happens in your own home—only here it is great entertainment.

Follow the Fleet—(RKO)—Ginger Rogers and Fred Astaire continue their hit parade. Swell songs, swell dances, and a new discovery named Harriet Hilliard who will catch your eye.

Just A Girl—(G-B)—Meet Jessie Matthews, the new British sensation, in a girl-imitates-boy rôle.

Ceiling Zero—(Warners)—The best Cagney-Pat O'Brien film in ages. Funny, dramatic, dynamic. Pretty near sensational.

Passing of the Third Floor Back—(G-B)—Conrad Veidt deftly handles the rôle of the Stranger who straightens out tangled lives.

Rendezvous—(M-G-M) — William Powell, Rosalind Russell in a World War spy story.

Frisco Kid—(Warners)—James Cagney, Margaret Lindsay, Donald Woods in a Barbary Coast story.

O'Shaughnessy's Boy—(M-G-M)—Wallace Beery and Jackie Cooper pluck at your heart strings in a circus picture.

Barbary Coast—(United Artists)—Miriam Hopkins, E. G. Robinson and Joel McCrea in a thrilling Barbary Coast yarn.

Big Broadcast of 1936—(Paramount)—Oakie, Crosby, Roberti, Burns and Allen broadcast. You just listen and applaud.

Remember Last Night—(Universal)—Robert Young, Constance Cummings, Edward Arnold in a mystery story setting.

Last Days of Pompeii—(RKO)—Vesuvius blows the lid off with Preston Foster leading the human plot.

I Live My Life—(M-G-M)—Joan Crawford glistens. Brian Aherne and a swell cast add to the fun.

Shipmates Forever—(Warners)—Annapolis story with Dick Powell and Ruby Keeler. You may be a little tired of the song by now.

The Clairvoyant—(G-B)—Claude Rains in the title rôle joins with Fay Wray to make this a superior seer picture.

Ariane—(British International)—Elisabeth Bergner scores a triumph. The problem: marrying a kept girl.

The Crusades—(Paramount)—Henry Wilcoxson, Loretta Young and a grand cast in a DeMille spectacle.

Three Musketeers—(RKO)—Presenting Walter Abel in a new interpretation of the famous classic.

She Married Her Boss—(Columbia)—Claudette Colbert, Melvyn Douglas, Edith Fellows in a rollicking film.

Dangerous—(Warners) — Franchot Tone and Bette Davis co-star in a marvelous love story.

Littlest Rebel—(20th Century)—Shirley Temple captures the film as usual. Secondary honors to John Boles, Jack Holt, Bill Robinson.

Mr. Hobo—(G-B)—George Arliss returns in a typical poor-man-turns-rich picture. He is excellent.

Bride Comes Home—(Paramount)—Fred MacMurray and Claudette Colbert in a goofy kind of love story.

Mary Burns, Fugitive—(Paramount)—Sylvia Sidney, Melvyn Douglas and Alan Baxter in an absorbing crime story.

Ah, Wilderness—(M-G-M)—Lionel Barrymore,

[*Continued on next page*]



It's a fear that every woman dreads—that fear of embarrassment. Over and over again, you've said—"I wish I could be completely safe!"

And now at last—*you can!* Modess—the new and utterly different sanitary pad—is here! *It's certain-safe!* It stays soft! It stays safe!



Yes—say goodbye to "accident panic"—once you discover certain-safe Modess.

No striking through—as with many ordinary reversible pads. Notice the specially treated material on sides and back. Modess can't chafe—the edges stay dry. Just wear *blue* line on moisture-proof side *away* from body—and complete protection is yours!

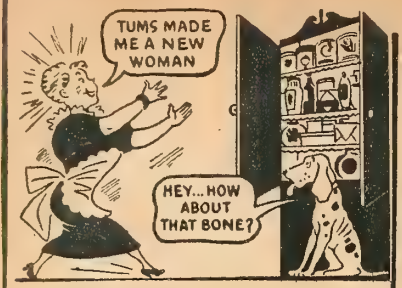


End "accident panic"—ask for Certain-Safe

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Try N-O-V-O—the safe, easy-to-use, douche powder in its new Blue and Silver Box. Cleanses! Deodorizes! (Not a contraceptive.) *At your drug or department store*



OLD MOTHER HUBBARD
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WITH ONIONS AND STEAKS AND CHEESES;
HER STOMACH FEELS GRAND
SINCE SHE KEEPS TUMS ON HAND...

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And 100 Other Valuable Prizes for Best Last Lines

WRITE YOUR LAST LINE HERE

Can you write a last line to this jingle? It's easy! It's fun! And your "last line" may win one of the 158 valuable prizes! 1st prize—$100.00; 2nd prize—$50.00; 3rd prize—$25.00; *five* prizes of $5.00 each; *fifty* prizes of $1.00 each; 50 Eversharp pencils; 50 hunting knives. Every entrant will receive a worth while gift besides. Get your information about TUMS from the advertisement at the left, then read the simple rules.

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Write your "last line" in dotted line, tear out whole advertisement, and mail with your name and address to the address given below. If you submit more than one entry, simply write your additional "last line" on a plain sheet of paper. But EACH "last line" submitted *must* be accompanied by the wrapper from a 10c roll of TUMS which you can secure at any drug store.

Elaborateness will not be considered. Only skill with which "last line" is completed, and neatness will count. Every entry will be individually considered and acknowledged with a worth while free gift. No entries *will be returned.* Judges will be chosen by officials of the A. H. Lewis Co. In event of tie, duplicate prizes will be awarded. All entries must be postmarked not later than midnight of May 31st, 1936. Prize-winners will be notified promptly thereafter.

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MILLIONS have found they do not need to drench their stomachs with strong, caustic alkalies. Physicians have said this habit often brings further acid indigestion. So much more safe and sensible to simply carry a roll of Tums in your pocket. Munch 3 or 4 after meals—or whenever troubled by heartburn, gas, sour stomach. Try them when you feel the effects of last night's party, or when you smoke too much. Tums contain a wonderful antacid which neutralizes acid in the stomach, but never over-alkalizes stomach or blood. As pleasant to eat as candy and only 10c at any drug store.

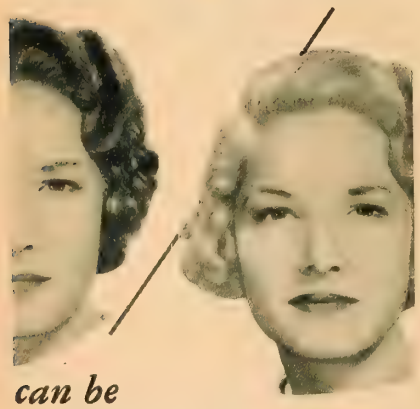
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BLONDE HAIR that turned BROWN



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BROWNISH Blondes, want hair that's golden, radiant, alluring? Of course that's your wish. Then do what thousands of gleaming, glamorous blondes do to keep their hair soft, silky golden. Use Blondex. This unique combination shampoo and rinse all in one, washes the most faded, brownish blonde hair 2 to 4 shades lighter *in just one shampoo!* And Blondex works its wonders *Safely,* too. For it's an absolutely harmless rinse—not a harsh chemical or dye. Use Blondex today. Recapture that golden loveliness of childhood. Get Blondex today at any drug or department store.

BLONDEX THE BLONDE HAIR SHAMPOO-RINSE

PIMPLY, ROUGH SKIN

due to external irritation

Cleanse clogged pores—aid healing of the sore spots the easy Resinol way. Sample of Ointment and Soap free. Write Resinol, Dept. 4G, Balto., Md.

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The Mahler method positively prevents hair from growing again. Safe, easy, permanent. Use it privately, at home. The delightful relief will bring happiness, freedom of mind and greater success. Backed by 35 years of successful use all over the world. **Send 6c in stamps TODAY for Illustrated Booklet,** *"How To Destroy Superfluous Hair Forever."*

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104 S. Jefferson St. Dept. 226-E, CHICAGO, ILLINOIS

Eric Linden and Wallace Beery in a small town family story.

Whipsaw—(M-G-M)—Myrna Loy returns in a jewel thief story, ably assisted by Spencer Tracy.

If You Could Only Cook—(Columbia)—Herbert Marshall and Jean Arthur in a pleasing comedy.

Tale of Two Cities—(M-G-M)—Ronald Colman handles the main rôle gloriously.

Miss Pacific Fleet—(Warners)—Joan Blondell, Glenda Farrell and all the boys in a grand comedy.

In Old Kentucky—(20th Century)—It's a fitting farewell to Will Rogers. Fine heart-rending drama of the Blue Grass country.

Love on a Bet—(RKO)—Gene Raymond and Wendy Barrie in a so-so picture that threatens to become good entertainment.

THESE WILL PLEASE SOME FANS; OTHERS MAY PASS THEM BY:

Colleen—(Warners)—Jack Oakie stands out, and goodness knows what happens to Ruby Keeler and Dick Powell. One of those things.

F-Man—(Paramount)—Sure, it's a takeoff on G-men, but not what it should be. Jack Haley, William Frawley, etc.

Splendor—(United Artists)—Joel McCrea and Miriam Hopkins make love again. Paul Cavanagh is more interesting as the third corner.

Behind the Scenes

(Continued from page twenty-two)

to delighted registrants. During its first week of operation the company paid off one $500 claim, then became suddenly stymied when the Arizona Corporation Commission ruled that the concern, like other Arizona insurance companies, must post $100,000 in collateral to continue operations.

Bank Night's inauspicious beginning was in a Colorado theatre in 1931. Devised by Charles Urban Yaeger when he was affiliated with Fox theatres in the midwest, the plan proved so instantly popular with both exhibitors and patrons that Yaeger resigned his post, organized Affiliated Enterprises, Inc.

● COMPETITION HAS BEEN PLENTIFUL. Yaeger sells Bank Night exclusively in thousands of small territories. To meet this new box office threat, rival exhibitors offer similar plans such as Cash Night, Buck Night, Money Night, Screeno, etc.

Bank Night has led to dozens of complications. In Los Angeles One Alexander Szymanski was sentenced from two to twenty-five years in San Quentin prison on fraud charges. Evidence presented at his trial revealed he allegedly used a 14-year-old girl to swing Bank Night prizes his way. Szymanski was asserted to have given the child a fake number corresponding to his own. When someone from the audience would be invited to draw the number, the child assertedly stepped to the stage, cleverly substitute her palmed ticket. From the judge came a stern rebuke for the convicted man, pity for the child.

Fox West Coast theatres in metropolitan Los Angeles found the Bank Night system to their liking, joined forces to provide larger pots. As many as 16 theatres, linked by telephone, weekly offered $2,500. Drawing the number in one theatre, the results would be immediately sent to all theatres in the link and rebroadcast to crowds either inside or outside. The winner could claim his ticket no matter what theatre he was attending. With frequent failures to claim the lucky number, West Coast was thus able to claim "the world's largest Bank Night prize."

Topper's Reviews

(Continued from page seventeen)

trick. For average entertainment it will do. No music lover could regret having heard these two marvelous singers.



RHODES—(G-B)—A dynamic figure at the very height of England's imperialism, Cecil Rhodes' life offered fine fodder for an entertaining picture. Gaumont-British, seizing upon the opportunity, cast Walter Huston to portray the rôle. Huston handles the assignment excellently, bringing to the screen a clear cut picture of the genius who welded an empire in the heart of Africa. See *Rhodes* for its characterization of a man who, told that he was dying, lived for today and in his restless energy rejected death as inconvenient. The picture's sole romance is in the pioneering of Cecil Rhodes in South Africa. Its power comes from the fact that here is an authentic hero whose dreams brought forth Rhodesia, England's rich diamond country of South Africa.



ROAD GANG—(Warners)—Prison brutality is the theme of *Road Gang*, Donald Woods the hero. Woods, a young journalist, refuses to tie up with a political gang. As a result of a frame-up, Woods is sent to the penitentiary for five years. A thrilling prison break changes the trend of events, and Kay Linacker, as his girl friend, smashes the gang dominance. Woods handles a difficult rôle most expertly, manages to make a stark picture good entertainment.



SONG AND DANCE MAN—(20th Century)—Another backstage story, *Song and Dance Man* gets by more because of human interest than anything spectacular on the stage. Paul Keliy and Claire Trevor start out as a punk tap team. Michael Whalen, a rich young bachelor, wins a break for Miss Trevor who shows some promise. Kelly fades from the scene, only to return later and lend a helping hand when the dance director of the stage show plots Miss Trevor's defeat.

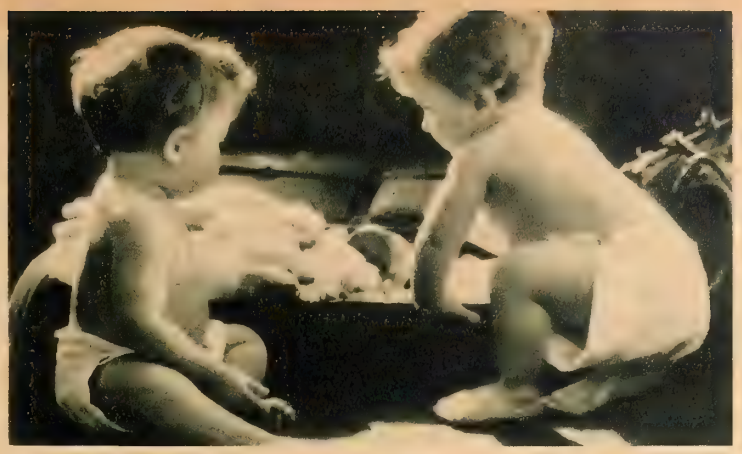
Movieland Tour

(Continued from page fourteen)

visit. Universal has facilities for serving lunch, and stars will be there.

Host for the August cocktail party will be popular Donald Woods, recently seen in *Tale of Two Cities, Road Gang, Story of Louis Pasteur, Frisco Kid* and others. Drop in at the theater and get asquainted with Donald—then you'll be ready to discuss pictures with him when you meet him. His beautiful Beverly Hills home will be the scene of this party, with many stars invited to be present.

As only 200 persons can be taken on each tour, your reservations should be filed early. For complete details, send for free booklet, or to make sure of your reservation, send $10 (per ticket) and space will be held. Due to group economies, the trip costs under $200. Address your request for booklet to Mr. Joe Godfrey, Jr., Movieland Tour, 360 North Michigan Boulevard, Chicago, Ill.



● *"Listen—you're my twin and best pal—but it'll be a cold day when I go traveling with you again! Crab—whine—boo-hoo . . . all the way home! I know what you need though—watch me unpack our suitcase and get it!"*



● *"Now stop your whimpering! I know you're chafed and hot and cranky—I don't feel any too comfortable myself. I am hurrying, aren't I? I'll find it if I have to dig clear through to China!"*



● *"There you are! Now will you take back what you said about me? Sprinkle yourself with that soft downy Johnson's Baby Powder and smile for a change. And then give some to Sister!"*



● *"I'm Johnson's Baby Powder—I'll defend your baby's skin from chafes and rashes . . . I'll keep it soft and satin-smooth—I'm that way myself! No gritty particles in me as in some powders—and no orris-root. I'm made of the purest, finest Italian talc. (Your baby will like Johnson's Baby Soap, Baby Cream, and Baby Oil, too!)"*

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Men! Women! Beauty expert tells in thrilling book sent free how you can easily erase wrinkles, "crow's feet", hollow cheeks, double chin and other marks of age.

5 minutes a day in your own home by an easy method of Facial Exercise that any one can do. The method is fully explained with photographs in a new sensational book sent free upon request in plain wrapper. **PAULINE PALMER, 1081 Armour Blvd., Kansas City, Mo.** Write before supply is exhausted.

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2

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PERMANENT DARKENER for Eyebrows and Eyelashes *Absolutely Safe...* Not a Mascara... One Application lasts 4 to 5 weeks. Trial size, 25c. Reg. size, 12 Applications, $1.

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What They're Filming

(Continued from page ten)

the opening scene—the last one before the cameras folded up and breathed a sigh of relief.

Miss Moore, playing the role of the princess popularly known as Cissy, goes in to argue with her beer loving father, Max (Walter Conolly). She argues with him, kicks his feet off elegant furniture, goes temperamental in magnificent style. Max takes refuge in his beer, sips and splutters replies.

They shot the scene once and Walter drank a bottle of beer. But someone had coughed and they shot it again. Another bottle of beer was shot. Then came a third scene and a third bottle for good measure, after which they swung the camera closer and launched a fourth "take." No one can call Walter a poor sport. He drank his beer as best he could, and almost got away with it.

But not quite. They were just fading out the last scene when the great von Sternberg, in true von Sternberg style, got playful.

"Drown yourself in it, Walter," he boomed out, "and keep those cameras grinding."

Conolly cast a baleful glance over the beer mug and gulped down one more swallow.

"Higher, Walter!"

Conolly groaned, tipped the mug high in the air. Beer trickled down his chin, over his brilliant costume. He swallowed until his eyes began watering, then slammed down the mug and said, "Nuts!" It took him that long to realize von Sternberg was just playing and Miss Moore was in hysterics laughing at him.

Put von Sternberg and Grace Moore on a set and you have a show—one that continues long after the cameras have stopped grinding. They're always cutting up or acting up, and maybe just occasionally blowing up!

The story is simple, yet sparkling: Franchot Tone is a young emperor being forced into a royal marriage by his government to Grace Moore's sister. Grace goes to the palace incognito, meets Franchot, and a love affair develops. Only at the climax does Franchot find she too is of the nobility and that he can take her as his queen.

All "props" were authentic, thanks to von Sternberg's insistence. Most outstanding prop was the royal carriage, a relic from the time of Napoleon. The studio payed $500 a week rental, posted a heavy bond against damage to the vehicle. Built originally for Napoleon, the carriage comes from Versailles. On its cushions have sat such royalty as Czar Alexander I of Russia, Empress Eugenie, Czar Nicholas II, Czarina Alexandria.

Other unusual props include: high-wheeled bicycles; one of the first repeating rifles; a 14-karat gold dinner set; authentic paintings of the period.

For the spectacular garden scene 32 truck loads of leafy brush and trees were used, sprayed with 100 gallons of aluminum paint. Gravel in the courtyard looked real, yet actually was of rubber composition.

Miss Moore was given two hours notice before appearing on the set. Hairdress, costume and make-up required that much time. Ten make-up men, four dressers and five wig-makers worked a similar amount of time preparing the extras each day.



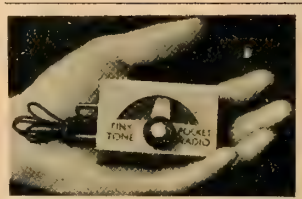
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GRAY HAIR

Now, without any risk, you can tint those streaks or patches of gray or faded hair to lustrous shades of blonde, brown or black. A small brush and Brownatone does it. Prove it—by applying a little of this famous tint to a lock of your own hair.

Used and approved—for over twenty-four years by thousands of women. BROWNATONE is safe. Guaranteed harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Simply retouch as the new gray appears. Imparts rich, beautiful color with amazing speed. Just brush or comb it in. Shades: "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

BROWNATONE is only 50c—at all drug and toilet counters—always on a money-back guarantee.



NEW !! MIDGET POCKET RADIO

$2.99 COMPLETE POSTPAID

Fits in any small pocket easily. Weighs only 4 ozs. as shown. Comes in four beautiful colors (Black, Green, Brown, White). No tubes, batteries, or electrical connections needed! Nothing to wear or need replacement—will last for years—only one moving part! Separates and receives broadcast stations with beautiful clear tone. Range up to 50 miles—MUCH GREATER under good conditions—very little static or interference! Can be used by ANYONE ANYWHERE! NO CRYSTALS TO ADJUST! Absolutely complete with midget phone and instructions to use while in bed, hotels, at home, autos, offices, camps, on bicycles or any place you may be. No complicated or messy hookups—takes only a second to connect! THOUSANDS OF SATISFIED OWNERS. THESE ARE FACTS! Send only $1.00 and pay postman $1.99 plus postage on arrival or send $2.99 (Cash, M. O. Check). Ideal Gift. Guaranteed. ORDER NOW! State Color. Foreign orders 65c extra.

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BEGINNERS or ADVANCED TAP or BALLROOM COURSE

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$1 EACH

ALL 3 COURSES $2 Sent prepaid or C.O.D. (in U.S.A.) plus postage.

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Ladies! Introduce FREE ACTUAL samples Snag-Proofed, Ringless Silk Hosiery to friends. CUTS HOSE BILLS IN HALF. Individual lengths. Low priced. Experience unnecessary. No house-to-house selling. Write for Two Actual Sample Hose Free. Give your size.

AMERICAN SILK HOSIERY MILLS

Dept. A-61, Indianapolis, Ind.

Try Shirley Temple's Diet In Your Home

(Continued from page forty-two)

furniture is white, but bears, elephants, ducks—all the animal kingdom peeks out at one from the upholstery.

As we entered the playroom, Shirley rushed over to show me a doll. "Look," she invited, shaking the doll back and forth. "Hasn't Letitia the funniest eyes?" And Letitia performed for me, rolling her orbs in a very droll fashion.

Miss Barkley explained Letitia happens to be Shirley's favorite name at present, and is her esteemed doll. "The name was Jacqueline last week," she added.

So you see, Shirley is just a little girl after all, loving dolls and the more fancy the name, the more fascinating to her.

● Then Mrs. Temple arrived. One could sense immediately that she is a most capable mother and businesswoman combined. Yet, busy as she was at the moment, she was so sweet and unassuming, one felt at ease. Incidentally, Mrs. Temple has as much charm and beauty as many of our stars.

Knowing that mothers all over the globe would be interested in little Shirley's daily routine, I asked Mrs. Temple about her diet and how her hours were arranged.

"If Shirley is working in a picture, we have to be at the studio by nine," explained Mrs. Temple. "If she just comes to the studio for rehearsals or her lessons, we arrive at ten. Naturally, the time she arises is governed by these circumstances. Upon awakening, I see that she has a large glass of orange juice, as I believe any of the fruit juices are most nourishing.

"When bathed and dressed, she has her breakfast, and it is amazing how much a child will consume! There is always a cooked cereal served, also stewed fruit, milk, and now, boiled eggs.

● Mrs. Temple continued, "As Shirley eats nothing during the morning, she is ready for her heavy meal at noon. Usually this consists of soup, meat, vegetables, and bread and butter, not to mention a glass of milk and dessert."

"I suppose she has a light supper?" I asked. "I know doctors advise this for children."

"Soup, vegetables, a light salad, and more fruit," agreed Mrs. Temple. "At night Shirley usually has a malt drink for a change from plain milk."

During this conversation, Shirley and Miss Barkley had been in the school room tussling with spelling. It seems that morning they were on the "ing" words, and her teacher said all sixteen of them were perfect.

I asked Mrs. Temple to give me a few of Shirley's favorite dishes and the way they were prepared so I could pass them on to you.

BAKED BANANAS

Peel the bananas, cut lengthwise, and place in buttered casserole. Sprinkle with a little brown sugar and pour a tablespoon of water for each banana over them, and a little lemon juice. Bake in a moderate oven until a golden brown.

BLANC MANGE

¼ cup cornstarch
¼ cup sugar

Men who know beauty

NOW ADVISE

CHOOSE YOUR MAKEUP BY THE COLOR OF YOUR EYES..



Russell Markert, Associate Producer, Radio City Music Hall: "The Rockettes are lovely in Marvelous the Matched Makeup. A face, like a stage setting, a costume, is at its best in color harmony."

Vincente Minnelli, producer of "At Home Abroad": "Marvelous Eye-Matched Makeup follows the same principle of color-theme that theatrical producers use constantly."

Ski Weld, Portrait Painter: "The other day I painted pictures of four very lovely girls. Each was beautiful, distinctive, in the new Marvelous Matched Makeup."

ARTISTS, photographers, stage and screen directors . . . men everywhere who know beauty are telling girls about the new makeup "keyed to the color of your eyes."

It's Marvelous . . . the makeup that matches . . . face powder, rouge, lipstick, eye shadow and mascara . . . all in true color symphony. And a makeup you can buy with the certainty it matches *you*. For it's scientifically keyed to your personality color, the color that never changes, *the color of your eyes.*

At your drug or department store now . . . full-size packages . . . 55 cents each. Ask for Marvelous Dresden type face powder, rouge, lipstick, eye shadow and mascara if your eyes are blue; Parisian if your eyes are brown; Patrician if they are gray; Continental if they are hazel.

Take a tip from these men who *know* the secrets of feminine beauty. Discover Marvelous the new Eye-Matched Makeup and thrill the man you like best . . . tonight!



SPECIAL! Drug and department stores offer at 55¢ a $1.00-value Marvelous Matched Makeup Kit — junior sizes harmonizing face powder, rouge, lipstick, mascara, eye shadow. Or send 55¢ to Richard Hudnut, Fifth Ave., New York City. State color of eyes — *blue, gray, brown or hazel.*

COPR. 1936, RICHARD HUDNUT

MARVELOUS *The Eye-Matched* MAKEUP

by RICHARD HUDNUT



Serve EDWARD ARNOLD'S
Hot TUNA Sandwich
For late evening suppers

Melt ⅓ cup butter in top of double boiler. Add ⅓ (scant) cup flour and stir until well blended. Add 2½ cups milk. Cook over hot water, stirring occasionally, until thick. Add 1 teaspoon salt, a dash each of pepper and cayenne, 3 tablespoons of lemon juice and ¾ cup mayonnaise. Blend thoroughly. Add 2 cups BREAST-O'-CHICKEN tuna fish shredded. Heat through, but do not stir. Serve over hot toast points. (Serves 6 to 8).

Look for the . . .
BREAST-O'-CHICKEN BRAND LABEL
WHEN YOU BUY TUNA FISH

The non-fattening energy food with a delicious flavor



WESTGATE
SEA PRODUCTS CO.
SAN DIEGO, CALIF.

Hollywood Secret



HOW TO HAVE LOVELY CURLS

JANE HAMILTON
RKO Player



Take a tip from the screen's lovely stars. Enjoy the fresh beauty of a smart new hairdress made with Hollywood Rapid Dry Curlers . . . the curler used in the studios and homes of stars. You can dress your hair easily and quickly at home with Hollywood Curlers. Our FREE BOOKLET pictures coiffures, sketched in Hollywood, and tells how to do them. Write for it today.

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HOLLYWOOD Rapid Dry CURLER

HOLLYWOOD RAPID-DRY CURLER
5916 Hollywood Boulevard
Hollywood, California

FREE

Please send FREE Hollywood Curler and booklet of smart Hollywood Hair Styles.

Name_____

Address_____

City_____ State_____

½	cup cold milk
1½	cups scalded milk
¼	teaspoon Morton's salt
½	teaspoon vanilla

Scald milk in double boiler. Mix the cornstarch, salt and sugar to the cold milk, add to scalded milk and cook over direct heat, stirring constantly until thick and smooth. Cover the mixture and cook over hot water for twenty minutes. Add vanilla. Turn into molds which have been wet with cold water, and chill. The dessert may be served with cream, or a sweetened fruit sauce.

HONEY TAFFY

1 cup honey
1 cup sugar
1 teaspoon vanilla

Boil sugar and honey together until they make a hard ball in cold water, or to 288 degrees if you have a candy thermometer. Add vanilla, and pour mixture on buttered dish to cool. Pull until white. If the pan in which the syrup is cooked is buttered around the edge, it will not boil over.

CREAMED CHICKEN

Four cups diced chicken
1 cup cooked peas
4 tablespoons butter
3 tablespoons flour
2 cups rich milk

Cook flour and butter until they are thoroughly blended, add the milk, a little salt and pepper and 1 teaspoon of kitchen bouquet. Add chicken and peas to the cream sauce and keep hot in a double boiler. This recipe is nice when served on toast.

Here Comes the Show Boat!

(Continued from page eleven)

bustles or hoop-skirts could not be accommodated by ordinary automobiles of the present day.

Those not under call used every possible subterfuge known to get on the set when the scenes of a New Year's Eve in the Trocadero Music Hall were being filmed. The sequence depicting the reunion of the destitute Magnolia (Irene) and her father, Cap'n Andy, after years of separation, is considered by many to be the outstanding scene in *Showboat*. This set, filling every available foot of space on one of the great sound stages housed more than one thousand extras who carried on their revel to the strains of "Goodbye, My Lady Love" and "After the Ball."

It was here that Winninger delivered his famous line: "'E-p-p-y New Year!" later to be topped by "It's only the beginn-i-n-g, folks!" Even to this day Winninger often is greeted with "'E-p-p-y New Year!" by strangers who recognize him on the street.

Even Composer Jerome Kern and script and lyric writer, Oscar Hammerstein II, played "hookey" from their chores at other studios to be present at the filming of the "show within the show."

Eight of the featured players have played in *Showboat* before the motion picture was made. Irene Dunne played it on the road; Allan Jones, her co-star, in stock in St. Louis; Paul Robeson played Joe in the first London offering; Hattie McDaniel, as Joe's wife, toured the Pacific Coast, while Helen Morgan, Charles Winninger, Sammy White and Francis X. Mahoney started in the original production.

FRIEND SOLVED HEADACHES

"Try Famous All-Vegetable Laxative," *She Said*



Headaches were making her miserable. She felt tired, listless, too. Then she found that Nature's Remedy (NR Tablets) really corrected her intestinal sluggishness. NR Tablets are a combination of laxative elements provided by nature in plants and vegetables. Try them tonight. Note that they give thorough cleansing action that leaves you refreshed and invigorated. This trial means so much to you and is so simple to make. NR's contain no phenol or mineral derivatives. Non-habit forming. Only 25c—at all drug stores.

NR TO-NIGHT TOMORROW ALRIGHT

FREE: Beautiful five-color 1936 Calendar-Thermometer. Also samples of NR and Tums. Send stamp for packing and postage to A. H. Lewis Co., Desk 70E-7, St. Louis, Mo.

The Best GRAY HAIR REMEDY IS MADE AT HOME



YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair now when it is so economical and easy to get rid of it in your own home.

ITCHING *Torture*
STOPPED IN ONE MINUTE

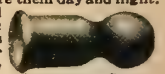
For quick relief from the itching of eczema, blotches, pimples, athlete's foot, rashes and other skin eruptions, apply Dr. Dennis' cooling, antiseptic, liquid D. D. D. PRESCRIPTION. Its gentle oils soothe the irritated skin. Clear, greaseless and stainless—dries fast. Stops the most intense itching instantly. A 35c trial bottle, at drug stores, proves it—or money back.

D.D.D. *Prescription*

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Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness.



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COURSE $1 COMPLETE

MAJOR KORD, Dept. F-17, DEL RIO, TEXAS

Novelties in Fashions

(Continued from page thirty-eight)



Ready for a horseback ride into the Hollywood Hills, Paula Stone wears a complete outfit designed by Voris Linthacum

new super-fine leather to blend with the personality and individual taste of numerous film celebrities. Voris costumes were seen on the boulevard, at the smart night clubs—at the theatres.

Business boomed. Her studio was enlarged and more employees engaged and trained. Representatives were sent to smart shops across the country. Studio calls came requesting that she make up leather costumes for motion picture production.

● Among The Many stars for whom Voris has created unusual and dramatically chic outfits is the lovely Anita Louise whose picture graces the cover of this month's issue. Miss Louise poses in one of the two coats designed expressly for her blond type of beauty. This coat in a honey shade of chamois dyed to match her hair is a three-quarter length affair, sporty in line and novel in treatment featuring a high neckline finished off with three carved wood buckles.

Another smart coat in dark hunter's green was made for Anita to be worn with a pair of Tyrolean shorts in the same color.

Barbara Stanwyck, popular RKO star, is one of Voris' staunch supporters. For her, this shop imports the very softest suede possible and creates the most unusual styles and color combinations. Though she has many outfits in suede, there is one in particular, a white doeskin coat that is her prize possession. This sport coat made with raglan sleeves and action back presents a new innovation in a cigarette holder placed on the end of a braided chain that fastens in the lapel buttonhole.

For charming Frances Dee this shop has designed a clever white suede evening gown with skirt flared below the knees and a lei of pencil blue flowers outlining the deep back decolletage.

Voris has made for Bette Davis to wear in the new Warner Bros. picture, *Golden Arrow*, a striking white chamois evening coat with ruffled collar.

Every woman should make this "Armhole Odor" Test



If you deodorize only—because it is easy and quick—you will always have an unpleasant, stale "armhole odor"—test yourself tonight by smelling your dress at the armhole

THE more fastidious you are, the more surprised and shocked you may be when you realize that you cannot prevent "armhole odor" unless your underarm is kept *dry* as well as sweet.

Tonight, as soon as you take off your dress, smell the fabric under the arm. No matter how careful you are about deodorizing your *underarm*, you may find that your *dress* carries the embarrassing odor of stale perspiration.

This is bound to happen if you merely *deodorize*. Creams and sticks are not made to *stop* perspiration. They do not keep the underarm *dry*, so perspiration collects and dries on the fabric of your dress.

And the very next time you wear that dress, the warmth of your body brings out an unpleasant, stale odor.

Only one way to be SURE

Women who care deeply about good grooming know that there is no short cut to true underarm daintiness. They insist on the *complete* protection of Liquid Odorono.

With Odorono, not even the slightest drop of moisture can collect on your dress to spoil the pleasant impression that you would otherwise make.

Odorono's action is entirely safe . . . ask your doctor. It works by gently closing the pores in that little hollow of the underarm. Perspiration is merely diverted to less confined parts of the body where it may evaporate freely and inoffensively.

No more ruined frocks

It takes a little longer to use Odorono, but it is well worth your while. In the end you save, not only embarrassment but your lovely clothes as well! You do away forever with those horrible underarm stains that even the cleaner cannot remove, that can ruin expensive frocks and coat linings in just one day's wearing. And there is no grease to stick to your clothes and make them messy.

Odorono comes in two strengths. Regular Odorono (Ruby colored) need be used only twice a week. Instant Odorono (Colorless) is for especially sensitive skin or emergency use—to be used daily or every other day. On sale at all toilet-goods counters.

If you want to feel the utter security and poise that Odorono brings, send for the two sample vials and leaflet on complete underarm dryness offered below.

WOMEN who want to be sure their dresses are free from "armhole odor" gently close the underarm pores with Liquid Odorono.



RUTH MILLER, The Odorono Co., Inc.
Dept. 5F6, 191 Hudson St., New York City.
(In Canada, address P. O. Box 2320, Montreal)

I enclose 8¢ for sample vials of Instant and Regular Odorono and leaflet on underarm dryness.

*Name*_____

*Address*_____



. . . YOUR NAME ON BROADWAY

Possible! Read carefully. Movie companies need "star material". Have scouts out looking for the right types. Perhaps *your* personality is what they want!

SEND US YOUR PICTURE

. . . so that we can recommend you for a screen and voice test if you appear the right type. Remember, it's personality quite as much as appearance that counts. YOU may be the one they're looking high and low for.

Pictures selected will be submitted to various movie studios for approval. Yours may be among them. With your picture (a snap-shot will do) send $1 for a full 8-ounce bottle of the marvelous *LOCHELLE* lotion . . . a lotion to make your skin "expressive", to give your hands and face the smoothness of a baby's tender skin. The ingredients in this beautifying lotion are famous for their skin-glorifying effect; unexcelled for sunburn, windburn, powder base. Coupon is for your convenience. Use it today. And be sure to wrap your picture carefully.



THE LOCHELLE COMPANY
Chamber of Commerce Bldg.
Cincinnati, Ohio. Dept. F-1
For enclosed dollar* send me 8-oz. bottle of LOCHELLE. I also send picture to be submitted to movie studios if suitable.

Name_____
Address_____
City_____State_____
*Ohio orders, send 3 cents additional to cover sales tax.



This berth to
CALIFORNIA
costs only $6.80
(from Chicago)

—another reason why a Southern Pacific train trip to California costs so little these days. This is an upper berth in one of the new AIR-CONDITIONED tourist sleeping cars on our principal trains to California *(Golden State Limited, Overland Limited, Pacific Limited, Sunset Limited, Cascade).* A clean berth, large washrooms, porter service — all for only $6.80 more each way (from Chicago) than the cost of your tourist rail ticket ($68.80 roundtrip starting May 15).

Before you decide you can't afford a trip to California this year, write for our free folder: "How to Save Money on Your Trip."

Southern Pacific
Dept. FW-5, 310 So. Michigan Blvd.
Chicago, Illinois.

Perfume Enhances Beauty

(Continued from page thirty-four)

when she is mentally fatigued or bored.

Although these preparations are year 'round beauty aids, they seem unusually well suited to early Spring—when one hasn't thrown off the yoke of galoshes and heavy coats and is filled with lassitude and grim despair at the slowness of that first robin. . . . Our grandmothers called it "Spring Fever" and administered sulphur and molasses!

● IF YOU ARE in just such a mood right now, let me prescribe the following treatment: A nice warm bath perfumed with the garden fragrance of bath crystals, followed by a brisk rub-down with tingling *eau de cologne* and then a light dusting of bath powder! The cure is immediate, and certainly a million times more pleasant than grandmother's!

It may seem strange to you that I should begin by talking about perfume and then, after a few paragraphs, launch into a discussion of bathing. But actually, the two ideas are very closely related. In this sense: Perfume enhances a woman's attractiveness *only* when she is immaculately clean. It automatically becomes "cheap" when used by anyone who is careless in matters of personal daintiness.

You waste your money buying rare perfumes if you do not bathe twice a day, use a deodorant or anti-perspirant as often as directions advise, wear fresh lingerie and hose each day and send your frocks to the cleaner regularly. Some of you may think that one bath a day is sufficient. It might be under *ideal* conditions, but few of us live that way. So it's much safer to have a bath in the morning, before putting on clean lingerie, and another at night, either before going to bed or before dressing to go out.

The belief that the skin thoroughly cleansed at night is still thoroughly clean in the morning is completely false. The body continues to function during the long hours of sleep, pouring onto the skin surface as much oil, perspiration and waste matter as during the day. And this collection of secretions should be removed by soap and water if we are to start the day really immaculately clean. Girls write to me saying that they cleanse their faces thoroughly before going to bed, but merely dash cold water on in the morning before applying make-up. And then they fail to understand why their skins develop blackheads! Candidly, it's just because they aren't truly clean. For those living in cities, at any rate, an imperceptible layer of dirt accumulates on the skin during the night, in addition to the natural secretions.

That's why I urge you to adopt the healthful and beautifying practice of a warm bath at night and another one, or at least a warm shower, on rising. The use of perfumed bath preparations will make these duties less arduous and much more beneficial. At night they will soothe and relax taut nerves and prepare you for peaceful sleep and in the morning they will help to rouse and freshen you for the day ahead.

If you like a perfume that has lots of lure and mystery, yet is buoyant and youthful at the same time, you might be interested in knowing that test vials of two perfumes (one for day and one for evening) answering the above description,

HOLLYWOOD SNAPSHOTS

Real photos of stars for your own album!

● Your screen favorites in actual life scenes! "Hollywood Snapshots" are miniature albums, only 10c each—every album containing 4 personal snapshots 2¾"x4¼". 4 albums issued monthly—24 now available. Build a collection month by month —your own album second to none! Ask for "Hollywood Snapshots" at . . .

YOUR 5 and 10c STORE

Or send 10c each, cash, coin or stamps, for any issues you lack.

Anita Stewart Photo Publishing Co.
6156 Santa Monica Blvd., Hollywood, Cal.

Wife Wins Fight with Kidney Acids



Sleeps Fine, Feels 10 Years Younger—Uses Guaranteed Cystex Test

Thousands of women and men sufferers from poorly functioning Kidneys and Bladder have discovered a simple, easy way to sleep fine and feel years younger by combating Getting Up Nights, Backache, Leg Pains, Nervousness, Stiffness, Neuralgia, Burning, Smarting and Acidity due to poor Kidney and Bladder functions, by using a Doctor's prescription called Cystex (Siss-tex). Works fast, safe, and sure. In 48 hours it must bring new vitality, and is guaranteed to do the work in one week or money back on return of empty package. Cystex costs only 3c a dose at druggists. The guarantee protects you.

AMAZING! SILK HOSE
GUARANTEED TO Wear Without Holes OR NEW HOSE FREE

Amazing Guarantee Replaces Fine Silk Stockings Free. From 3 to 5 months wear Guaranteed. Sold through agents only. Startling money-making proposition. Mills reports $120 earned in one week; Poirier $127 in five days. Enormous selection. Over 100 styles, colors for men, women, children, all Guaranteed. Samples furnished. Send 1c postal quick.

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Men, women, enormous earnings. Full or spare time. Write, give hose size.

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● The First Mutual Health Insurance Co., Wilmington, Del. offers a NEW accident policy that covers every accident. Pays up to $100.00 a month for 24 months for disability and $1,000.00 for death. Costs just 1 cent a day—$3.65 a year. Open to anyone, ages 10 to 60, without doctor's examination. SEND NO MONEY. A policy will be mailed for 10 days FREE inspection. Just mail your age and beneficiary's name and relationship. Write Dept. 328 today.

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Buy from the largest store in N. Y. C.
All type yarns. 800 different colors. Satisfaction guaranteed or money back. We pay postage.
FREE. Sample Card—800 Different Colors. Knitting Box FREE with every $3.00 Purchase.
WOOL TRADING CO. (Est. 1920)
Dept. 81, 370 Grand St., N. Y. C.

are now offered with a box of the firm's face powder for only $1.10. The face powder is perfumed with the same essence as the evening perfume (one of the most popular on the market, by the way) and it comes in ten shades. The box itself is a dream of midnight blue and silver, with an amusing design, and the two perfume flacons harmonize nicely.

● Mothers Are Usually so buried in practical affairs such as cooking and cleaning that they have very little time for personal luxuries. That's why I think it would be nice for you to give your mother a Mother's Day gift that will make her feel very giddy and luxurious. And what could produce that feeling more readily than lovely toiletries?

Specifically, I can suggest a box of violet-scented dusting powder and a bottle of violet *eau de cologne*, both for $3. The powder comes in a pale violet metal box with a floral design and the *eau de cologne* in a tall, graceful atomizer bottle of violet hue. Both are packed in a pretty box with the legend, "To Mother" inscribed beside an old-fashioned bouquet of violets. I don't know why it should be, but violet-scented toiletries seem especially appropriate for mothers—probably because most mothers are modest and unassuming, too. If your mother is young and frivolous and thinks violets too Victorian, tell her that they're very swanky this Spring. If you like, I'll be glad to send you the name of this set.

The skin-beautifying effects of an oatmeal facial, without its messiness, can now be obtained in a powder that is easy and pleasant to use. Besides containing the properties of oatmeal that soothe, soften and cleanse the skin, this powder is lightly perfumed with lavender and presented in a convenient and attractive blue metal container. It can be used in a dozen different ways, for all types of skin, and is uniformly quick-acting and effective.

● To Give Yourself a two-minute facial, cleanse your face with bland soap and water, then blend this powder to the consistency of paste with water. Rub this mixture gently all over your face and throat, concentrating on areas where large pores and blackheads appear. Leave it on for two minutes, then remove with a damp cloth or cotton. For extremely oily skin, it is advisable to mix the powder with an astringent instead of water; for dry, sensitive skin it should be mixed with a "melty" tissue cream or an oil. The action of this oatmeal powder is softening and refining—which means that it gradually conquers roughness, large pores and blackheads. A large container costs 65 cents and a trial size only 10 cents.

With an eye to your budget, the manufacturer of a cake mascara of proved quality has brought out 35-cent refills for his *de luxe* 75-cent box. He told me that the idea was adopted after a regular user of the product wrote, complaining that her medicine chest was full of empty scarlet-and-gold metal containers she didn't have any use for, but couldn't bear to throw away!

These new refills are very easy to insert. The used metal tray can be flipped out of the case effortlessly and the new one snapped in place just as nonchalantly. A new brush comes with the cellophane-wrapped tray and mascara, too. A splendid idea, this refill business, and one that you should investigate! A stamped envelope will bring you the trade name if you are interested.



What makes a girl "Click"?

JOAN is pretty. She is smart. And she is asked everywhere.

Barbara looks at Joan with secret envy. For Barbara, too, is pretty. And she is smart. But evening after evening, she is left at home alone.

Why? What makes one girl "click" socially and another fail, when both are equally good-looking?

The truth is, Barbara could be just as popular as Joan if it were not that she is careless—careless about something no girl can afford to overlook.

You can't blame people for avoiding the girl or woman who is careless about underarm perspiration odor. It's too unpleasant to tolerate in anyone, no matter how pretty she may be.

There's really no excuse for it these days when Mum makes it so easy to keep the underarms fresh, free from every trace of odor.

Just half a minute is all you need to use Mum. Then you're safe for the whole day!

Use it any time—*after* dressing, as well as before. It's harmless to clothing. It's soothing to the skin, too—so soothing you can use it right after shaving your underarms.

Depend upon Mum to prevent all unpleasant perspiration odor, without preventing perspiration itself. Use it daily, and no one will ever have *this* reason to avoid you! Bristol-Myers, Inc., 630 Fifth Avenue, New York.

MUM



ON SANITARY NAPKINS. Guard against this source of unpleasantness with Mum. No more doubt and worry when you use Mum!

takes the odor out of perspiration

TATTOO YOUR LIPS

with a glamorous South Sea red that's transparent, pasteless, highly indelible



Now... for lips... TATTOO instead of lipstick! Vibrant, exciting South Sea color... luscious and appealing instead of "just red!" Transparent and pasteless instead of opaque and pasty. Chap-proof... actually makes lips smoother... younger ... much more desirable! TATTOO! Put it on . . . let it set . . . wipe it off. Only the color stays...and it really stays... regardless. Test all five of TATTOO's thrilling shades on your own skin at the Tattoo Color Selector displayed in your favorite store. Then . . . tattoo your lips! TATTOO, $1 everywhere.

CORAL
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HAWAIIAN

TATTOO

A South Sea Adventure . . . for Lips

BUSY HOUSEWIFE EARNS $400



Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn $25 a week *while learning* "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned $400!

Think of the things *you* could do with $400!

CHICAGO SCHOOL OF NURSING

can train you, as it has trained thousands of men and women, *at home and in your spare time*, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. *Easy tuition payments.* Decide today that you will be one of thousands of men and women earning $25 to $35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

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Dept. 85, 100 East Ohio Street, Chicago, Ill.

Please send free booklet and 32 sample lesson pages.

*Name*_____

*City*_____ *State*_____ *Age*____

Adele Astaire Tells on Fred!

(Continued from page thirty-three)

a moment. Charlie has a grand sense of humor and he keeps me laughing all the time. I have always liked men with a sense of humor. Fred has one, and that made our trouping together for so many years a downright joy. I don't know what we would have done without humor.

● "ENGLISH MEN," continued Fred's sister, tucking one red patent leather high-heeled sandal (red lacquered toenails peeped through the straps) under her, "make excellent husbands. And do you know why? It's because they allow their wives to have 'ginks.' A 'gink' in England is the equivalent to America's 'boy friend,' but in America wives have to drop their 'boy friends' upon marrying. In England we don't, and it makes for most civilized matrimony.

"When our husbands are too busy with politics, and practically all of the upper class husbands dabble in politics, we call on our 'ginks' to take us to lunch, or to take us to a film in the evening. It's all absolutely platonic, understand, and we allow our husbands to take other women to luncheon. These associations seldom become messy 'affairs' and it makes married life much less monotonous, although I haven't found my four years of matrimony monotonous. It has been so grand to be in love and to do absolutely nothing, and do it all the time, that I'm as happy as I have ever been in my life.

● "I AM GLAD TO SEE Fred married, and happy. I think his wife is absolutely right for him, and that means a lot to me. Fred and I are practically twins. There are two years difference in our ages, but we think and react like twins, nevertheless. I know just the kind of girl that I think he should marry, and if he had married some other type of girl, I would have regretted it very much, but I never would have told him. Fortunately, he married exactly the right girl, but, of course, he couldn't have married the wrong one! Fred is the best judge of character that I have ever known.

"In all my life I have never known a person with the intuition that Fred has about people and circumstances. He plays 'hunches' and wins. He is never wrong. But please don't get me started talking about my brother. You'll hear nothing but superlatives if you do. We are a family that feels intensely about each other—there are just three of us now, mother, Fred and myself—but we never show it by kisses and caresses when we meet. If the occasion arises, however, we go through fire and water for each other. On the surface, we manage to pretty well disguise our emotions, but we love each other very deeply.

"*I didn't know it for several years, but when I married, Fred felt terribly about it.* He never said a word, never mentioned it, and it wasn't until later that I discovered just what breaking up our dancing team meant to him. Fred entirely approves of Charles. He hasn't always approved of the men that I have liked. One man, particularly, he didn't like at all, and he let me know it. That was before I knew Charles. Don't get the idea that Fred had the habit of censoring my friendships. He hadn't.

MURINE FOR YOUR EYES



Murine relieves and relaxes tired, burning eyes. Cleanses and soothes reddened, irritated eyes. Easy to use. For adults or infants. Use Murine daily.

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Clear enlargement, bust, full length or part group, pets or other subjects made from any photo, snapshot or tintype at low price of 49c each; 3 for $1.00. Send as many photos as you desire. Return of original photos guaranteed.

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The Monterey peninsula is the scene for part of *Small Town Girl*. Here you see Willie Fung, Bob Taylor and Janet Gaynor thoroughly enjoying the outing

● "FRED IS LIKE I AM. We are both terribly shy. You may not think I am, but it's true. Fred doesn't like to be interviewed, not because he is afraid of being misquoted, but because he is afraid of saying something that will sound entirely different from what he means when it appears in print. I don't like being written about either, for you can't possibly *know* me in the half-hour that you talk with me. The only way to really know is to be with me weeks or months. Then you would begin to know what I really am.

"We lead an easy life at Lismore. People always ask me, in America, about bath tubs. We have lots of them! And hot water in the castle.

● ADELE ASTAIRE did pretty well by herself when, in 1932 she married the second son of England's Duke of Devonshire, "an heriditary title," quoting from Burke's Peerage, that stretches into the dimness of the fourteenth century. In 1366 Sir John Cavendish was Chief Justice of the Court of King's Bench. The family's greatness was founded originally on the sharing of the abbey lands obtained at the disposition of the monasteries by Sir William Cavendish who had been Gentleman Usher to Cardinal Wolsey in the sixteenth century. "I'm the only wife of a Cavendish who is not an heiress," says Adele Astaire, Omaha-born dancing comédienne.

Lord Burlington is Adele's eldest brother-in-law, and to him will fall the title of 10th Duke of Devonshire upon his father's death. After that, in succession, is Charles, Lord Cavendish, who will assume the title in the event of his brother's death.

Fred's wife is the Park-avenued Phyllis Livingstone Potter, of very good family, and two weeks before sister Adele's arrival, Fred and his wife celebrated the birth of their heir, Fred, Junior. It may have been bittersweet news to Fred's sister, who has twice lost in attempts at motherhood. Children, I think, would bring the supreme joy to Adele Astaire's

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Here's lovely Claudette Colbert with Fred MacMurray and Robert Young, strolling around the Paramount studios lot

brimming cup of happiness. Fred and Adele are of Viennese descent, so if they remind you, in their perfection of timing and tempo, of Franz Josef's gay capitol, gayest in the pre-War world, blame it on their father, now dead. He was as Viennese as the Strauss Waltzes. His wife, the all-American Mrs. F. E. Astaire, paused for a moment's chat as her titled daughter talked with me. Adele (five feet three inches, slight, dark-haired, blue-eyed, vivacious, the feminine counterpart of her brother Fred) was wearing a celestial blue brocaded Chinese pajama suit with tiny red frogs fastening the jacket. It was a gift from Mrs. Astaire, Sr., and she wanted to know how her slim, whimsical daughter liked it.

"I spent three months at Lismore with Adele shortly after her marriage," Mrs. Astaire told me, "and after that I went to visit my husband's relatives in Vienna. It was my first trip to Austria and when I arrived I made the amusing discovery that all of these strange people, in a strange country, had the mannerisms of my son and daughter. Nature had given my children their father's racial characteristics, and few of mine."

● The Arrival Of The Cavendishes was Hollywood's signal to set the social top to spinning. "You have no idea how many friends I have here," wailed Adele. "And they all want to entertain us. Twenty years ago Fred and I came through here in vaudeville and no one knew us. Now it's entirely different. Did you know that Fred and I were taken off the stage in San Francisco, years ago, by the Gary Society because, according to their laws, we were too young to engage in theatrical work?"

Although Lady Charles (Adele, to you) repeatedly and firmly denied that she was returning to professional life, she made a film test for her old friend David Selznick, producer. "I wouldn't think of going into pictures when I haven't danced a step for four years," she said.



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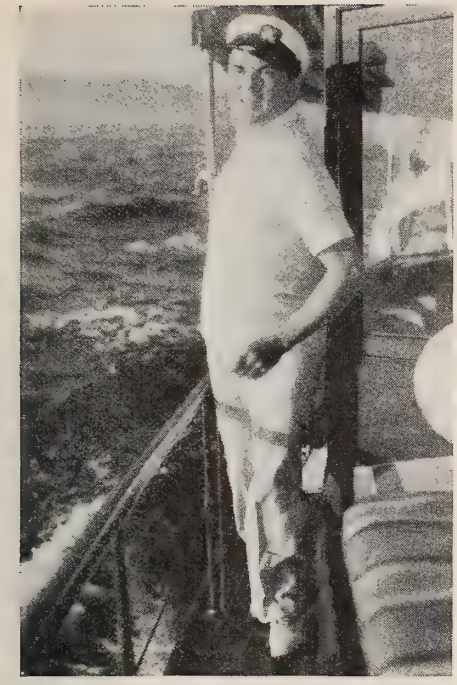
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Here's Leo Carrillo aboard his yacht, The Thetis, vacationing after his latest Columbia picture, *If You Could Only Cook*

Juliets I Have Known

(Continued from page thirty-two)

much that night. My whole being seemed tuned for the exquisite experience. I was very happy and very excited and very sad. I remember that I wanted to cry and that I did!

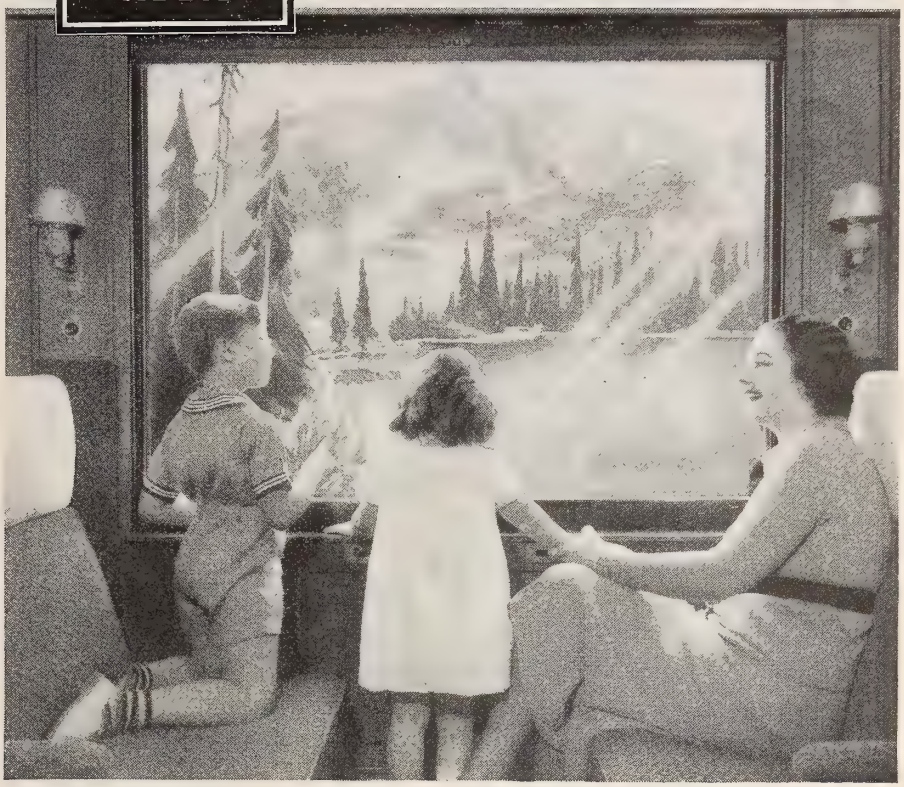
This Juliet was my third. I can't remember her name. Perhaps that is the greatest compliment I can pay her. I thought of her as Juliet. She had dark eyes and a very white skin and very dark hair; she was very beautiful. She lived in Verona. What does it matter that she had some other name than Juliet on a programme, that people bought and handled and threw away after the performance was over, only to remember, as I did, that she was Juliet!

● In August 1919—after some soldiering in France I returned to Stratford to play Romeo again. It was to be my first Romeo in Stratford and Joyce Carey was my fourth Juliet. Of all my experiences in the theatre these performances of *Romeo and Juliet* in August, 1919, were the most complete I have ever known.

Joyce was nineteen at the time, I think —a lovely child whose Juliet had a piquant expectancy about it that I had never met before. We saw a great deal of each other and lived in an atmosphere of the play, walking together on moonlight nights over to Shottery where Shakespeare had courted Ann Hathaway, or we would seek the seclusion of the willow laden river banks or the silent inspiring little streets of Stratford herself. (The whole town, with the exception of ourselves, slept soundly long before midnight!)

● On The Afternoon before our first performance, we picked as many flowers as we could carry and walked with them to Shakespeare's grave where

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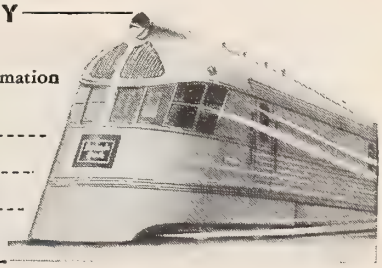
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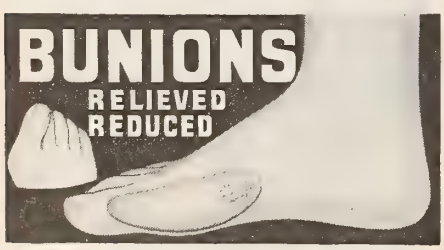
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we left them. Many, many years after, many people who saw our performance of *Romeo and Juliet* on that occasion spoke of it lovingly, and especially of this Juliet.

I was not to meet my next Juliet until 1934. She was Katharine Cornell, whose successful season on the road and in New York made theatrical history. Certainly, not in my time, did any other actress on the stage have so complete a success as Juliet as did Katharine Cornell.

But, December 9, 1935, was reserved for me to see and hear my ideal Juliet. On this date we foregathered on a rehearsal stage at M-G-M studios to start work on the picturization of the play. A notable company, Leslie Howard, John Barrymore, Edna Mae Oliver, Reginald Denny and Norma Shearer. As the rehearsal proceeded, I became aware of a bewildering loveliness in Miss Shearer's Juliet that, with all my admiration for her, I had not expected to encounter.

● I HAD DREAMED of such a Juliet but had not thought it possible that I would ever see and hear her in the flesh. At her first entrance I was abruptly arrested by a pathos in the simplicity and tenderness of her approach that soon developed into an *emotional* reaction from me that was most surely Shakespeare's intention as to audience reaction. I am, at most times, analytical to a fault. But here I found no desire to analyze, merely a deep and sincere gratitude for a glimpse into the heart and soul of Shakespeare's truest heroine, Juliet.

In the balcony scene there was no apparently preconceived idea of a musical interlude in the play—the scene was lived. I believed it all and still it was ever and always music to my ears—the tragic music of the overture to Juliet's great love. The potion scene, even when well played, usually has a quality of theatricalism, that it seems hard to eradicate. Not so in Norma's.

With her the scene has a deliberate consciousness of the nearness of other members of the household, and a fearful expectancy of calamitous results developed finally to a deep, simple and sincere acceptance of the happy medium of returning her to her loved one. There is in this scene with Miss Shearer a bewildering mixture of that Juliet, still a child and so afraid, and that Juliet approaching the maturity of full womanhood through the great experience of her sublime faith in her love. I was and still am a little overwhelmed, as one ever is, thank God, in the presence to true beauty which, if I may, I will call Truth.

● A FEW DAYS AGO I met Miss Agnes De Mille, who is creating all the dances for *Romeo and Juliet.* She seemed highly elated about something—and it was just this: that in Miss Shearer she had found a Juliet of such intelligent simplicity and grace that the quite difficult dances that she had created for Juliet were proving no problem, but a source of real inspiration.

Miss De Mille told me that Miss Shearer was accomplishing things it often took a skilled dancer as long, if not longer, to do. This consistency of accomplishment in every department of her work together with the simple and intelligent understanding of the character of Juliet is what I believe is going to give us (her audience) as remarkably beautiful and truthful performance as has ever been portrayed on the screen.

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Welcome back, Ginger! Here's Ginger Rogers, stepping from the train as she reaches Hollywood after a long vacation. She'll start a new film soon

Dick Powell Reveals Temptations

(Continued from page thirty-one)

feet firmly on the ground and our hearts firmly under a stop-watch control all of the time, or else. . . .

"There are other temptations too, of course, for the actor. Business temptations, for instance. Not a day but what I am persuasively presented with some scheme for making a cool million overnight. Gold mines, inventions, discoveries, panaceas which will relieve an ailing world of all the human miseries if I will just donate a couple of hundred thousand—propositions of all kinds and descriptions.

"I'm always tempted to buy cars. And then more cars! I have to wear blinders when I pass show windows where the new models are exhibited. I wouldn't dare trust myself at an auto show. I have three Packards now.

"I am tempted to buy an airplane. I wrestle with that temptation every one of my waking hours—and twist and turn with tortured dreams about it at nights.

"There is always, of course, the well-known temptation to spend too much money when the money begins to come in. I had a fitful phase of that myself. Too many clothes. Too many parties. Too many radios and iceless refrigerators and so on.

"Then," said Dick, waving to Bette Davis across the room, "then there is always the temptation to be—human. Which is not to be divine. What I mean by this is . . . well, let's take this recent



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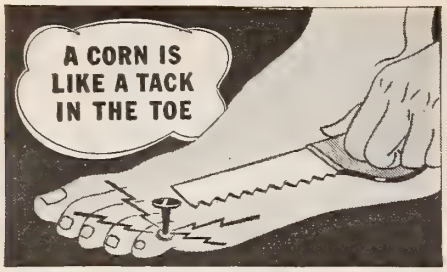
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unhappy experience of mine with the girl who claimed to be my cousin. It all broke in the newspapers and was darned unpleasant. She came to my house, made a terrific scene and when my help reported the disturbance to the police she was escorted to the local jail. The next day there were unsavory notices in the papers . . . the poor young girl languishing in jail . . . the big, cruel man and so forth. I had to stop work and go down to the jail to see what might be done. I arranged bail for the girl who, upon being questioned, proved to be no relation whatsoever, of course. She knew no more about me than what she had read in newspapers and fan magazines, of course. She had, as a matter of fact, only recently come here from England. Well, I arranged bail—paid it—only to be told that the girl was a minor and that I would be responsible for her if I took her out. I couldn't do that.

She remained in until her case came up and, as no one had preferred charges, she was released. I'd never thought of preferring charges. She came to my house again. She claimed to be starving. She said she wanted me to help her find a job. I gave her some money. I called the Motion Picture Relief and obtained a promise of work for her. Within an hour she had returned. She had spent most of the money I'd given her for a *taxi* and she didn't, she said, like the job offered her! She called me names . . . 'big, stuck-up movie actor!' and other epithets.

"Well, no use going over so sad a tale . . . she's still at large and for all I know may pop up again and again be seated in my kitchen when I return from work. There's nothing I can do about it. I can't have her jailed again. I can't send her to the Insane Asylum. And apart from these two places there is no place I can send her, nothing I can do.

"When I say that it was a temptation to do the 'human thing' I mean that the human thing would be to give the girl a good trouncing and turn her over to anything and anyone who would remove her from my premises. But can you imagine the stories *that* would promote? The helpless, hapless girl and the ungallant, big bad mans. . . .?



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Her chief conceit is that she and Norma Shearer . . . are the only two girls remaining in pictures . . . out of the first group of photographers' models . . . sent to Hollywood . . . had intended to be a schoolteacher . . . was intensely interested in languages . . . particularly French and German . . . when Fate intervened . . . as it always has in her life . . . and she posed for photographers . . . who were showing the world . . . what the well-dressed school-girl would wear . . . middy blouses and sailor hats were Jean's first specialty.

Now she has two ambitions . . . to continue her marital happiness . . . and to be a successful screen star . . . she attained the rank of stardom in *If You Could Only Cook* . . . which won for her also . . . the coveted assignment of Gary Cooper's leading lady . . . in *A Gentleman Goes to Town* . . . and she reported to the set every day . . . even though she wasn't called for work . . . because she wanted to learn everything she could . . . from Director Frank Capra.

Is married to Frank J. Ross, Jr., of New York . . . had given up her screen career . . . but couldn't resist trying her luck on the New York stage . . . her immediate success in this new medium . . . placed her in great demand in Hollywood . . . and she returned to try again . . . but had no intention of staying unless she made good in a big way . . . which is just what happened.

Favorite actresses are Katherine Cornell, Greta Garbo and Helen Hayes . . . favorite actors are Charles Boyer, Herbert Marshall and Edward Everett Horton . . . she is an inveterate reader . . . but goes about it methodically . . . selects one author at a time . . . and reads everything he has written . . . is currently digesting Hugh Walpole.

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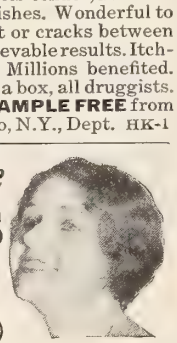


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Street.....
City..... State.....
Color of your hair?.....

Mysterious Paulette

(Continued from page twenty-eight)

moods, who can bring him out of a blue funk. Charlie himself told us, "She's done more for me than anyone else I've ever known. Sometimes I think Paulette must be very much like I am—or she couldn't understand me so well! She has changed my whole world . . ."

● INTIMATE FRIENDS of the two say they were married June 15, 1934, on Joseph Schenk's yacht. Others are certain they'll be married in Hawaii on this current trip. In any event, Charlie has his own reason for keeping the whole thing shrouded in mystery. And that reason is—his almost fanatic desire to let nothing spoil either this romance or his plans for Paulette's future. Charlie's other two marriages, headlined across the earth, were none too happy. It's no wonder then that he's protecting in every way this ideal companionship he's found in her.

She mothers his children, Charles, Jr., and Sidney Earl, as if they were her own.

She is the perfect hostess to his friends.

She is a pal to Charlie himself. And considering the varied genius of the man and his widespread interests, that's a tall order to fill!

● DURING HIS ELABORATE entertainments for H. G. Wells, she moved among the guests, a gracious, gentle girl, at home among some of the most brilliant minds in the world. There is nothing forced or affected about her. She tells you frankly that she wants above all things else to keep her own identity. "I like," she explains simply, "to stand on my own two feet!"

It was her eagerness to do this which first brought her to Hollywood.

We learned that through some of the Goldwyn girls she had worked with. They're still her friends, even though she's at the top of the ladder now, and they're pretty proud of it.

Paulette, it seems, had made an impulsive kid marriage back in Chicago where she comes from, with a young millionaire lumberman. It had a rich flavor of romance in the beginning—but later it turned out to have the brassy taste of prison to a girl of her spirit. She divorced him and came to California with her mother, bent on living without borrowed glory. So she found a job in the chorus of the Eddie Cantor picture, *Kid From Spain.*

● IT WAS ON a week-end cruise with some friends that she met Chaplin . . . Now Charlie has been meeting lovely, glamorous women most of his life but he'd never met one with quite the appeal of this girl . . . Almost immediately he began smoking much too many cigarets, stumbling over people's feet, and reciting extremely good poetry. And when Charlie does that he's in love . . .

Paulette has more phases to her personality than any woman he's ever known. She has a fervent young sincerity—coupled with an impish humor. A quiet assurance—and a delightful shyness.

—JERRY LANE

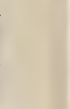
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Warner Baxter's Farewell to Youth

(Continued from page twenty-seven)

speck of make-up in my screen life. For years, I've been piling it on, thick and thicker, to fill up these things. . . ." —and again his fingers ran over the lines in his paintless face. "Never again. The men who have 'done things' never stopped to fill up the lines of their faces with putty or grease. They had things to do. From now on, I can at least portray here before the cameras the bodies and the minds and the souls of such men. It is a greater, far greater career than the love-singing yammering I've been doing—and that, until now, I thought was my destiny in life.

"No—Warner Baxter is dead! Long live Warner Baxter . . .!"

● To Me, The man's speech, with all it encompassed, constituted one of the most amazing few minutes in my years of interviewing screen stars. For one thing, only once before had I even heard of a "juvenile romantic" confessing age's victory. That was only a year or so ago, when Richard Barthelmess laid aside the trappings and the mummeries of a middle-aged man trying to be a boy, and said: "I can't do it any more. I won't."

But for another thing, it suddenly stood me face-to-face with a new Warner Baxter. I'm going to tell a few unvarnished facts now, because this new Warner Baxter will recognize them and appreciate them—

Of recent times, Baxter has been anything but an interviewer's delight. He has broken appointments with the high-handed arrogance of a prince. When he has kept them, his interviews consisted too often of meaningless flubdubberies and inanities. Or a few desultory "yesses" or "noes" to the interviewer's leading questions.

Today, after talking with this amazingly



How would you like her for your gardener? The pretty young lady is Jane Hamilton, RKO starlet, and equally as decorative as the garden she's tending

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"Quick relief" because scientists rate it among the fastest methods yet discovered for the relief of headaches and the pains of rheumatism, neuritis and neuralgia. And *safe* relief, because the experience of millions of users has proved it safe for the average person to use regularly.

You can get it at any drug store — at a new and radically reduced price — 15¢ a box — simply by asking for it by its full name "BAYER ASPIRIN." Make it a point to do this — to ask for Genuine Bayer Aspirin and to see that you get it. There is no longer any reason — thanks to Bayer's present low price — to accept an unknown preparation in its place.

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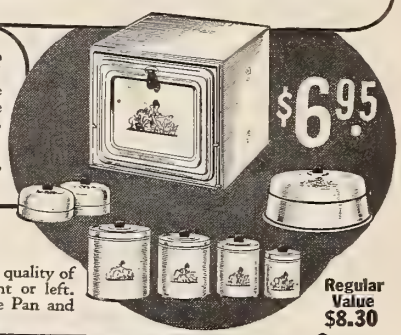
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and admirably new Mr. Baxter I apologize to him unstintedly for my previous attitude. The fact is that Baxter was too disgusted to have to talk seriously about that sort of stuff.

● Too, He Had a reputation for sitting on the set, staring for silent long minutes into nothingness. I rather prefer to believe, now, that the thoughts that went through his mind at those times must have been thoughts which it would have been futile to try to discuss with most of those others who mill about movie sets.

"A man who can sit like that for long minutes after minutes—face unchanging and calm, eyes unblinking, lips silent—must be either a mindless idiot or a very intelligent man," a keen observer of life once stated. Warner Baxter is certainly no idiot.

Baxter was talking to me again—

"You know, up to now, I've never played anything but Warner Baxter. Even when I was the Cisco Kid, I was just a Mexican Warner Baxter, you see. I'd just put on Mexican clothes, instead, and a Mexican haircut and manner. But it was the manner in which my intuition told me that I *myself* would have behaved if I had been born south of the Rio Grande, instead of in Ohio.

"Then there were my other rôles—those men-of-the-world things. One of them was even called 'Man About Town,' in fact. They were all the handsome, lady-killing type, and I used to imagine that I, Warner Baxter, was that type and therefore I played Warner Baxter more and the character less. When I was 'Daddy Long Legs,' I was just behaving as I myself would have behaved under a similar set of circumstances, and not as the actual character of the story might have behaved. I was always Warner Baxter, and the things I did on the screen were the things that Warner Baxter himself would have done.

● "But Now I'm Done. I'm done with that. And I'm done with looking at myself in the mirror and admiring myself after I'd filled in the wrinkles and telling myself: 'Attaboy, Warner; attaBOY!' I've ceased to look at myself in that glass and tell myself I'm a swell guy.

"It's a new experience to me, certainly. But it's an experience that is wonderful in its newness, and not appalling. And the prospect it carries, of being able to play rôles that once, with my former philosophy, were indubitably not for me—that prospect is more than pleasing, it is inspiring. . . ."

I remembered suddenly how his idol for years has been the suave, sophisticate, shiny Ronald Colman, with his British-worldly air and his impeccable clothes and his debonair romanticism that set aflutter the hearts of women the world over. I wondered—and as I wondered, Baxter himself spoke the words of answer:

"Did you see *The Informer?* There was a magnificent picture. No pretty hero, and no pretty lady for him to win. No pseudo-sophistication and flattery and sartorialisms. Just reality—stark reality, and unbeauty. McLaglen, unhandsome but magnificent. And the amazing genius of John Ford behind the thing. . . ."

"This picture we're doing," said Baxter, "is bitter. It's not sweet and gooey; it's sheer raw emotion. It's terrific. At night, when I'm done with it, I feel the weight of a thousand years and a hundred



See filmland's ideal dancing girl for 1936! Shapely Ann Meril, appearing in *Show Boat*, was selected for the honor by Director LeRoy Prinz. She's five-five, weighs 115

lives on me I've none of the old feeling, after a day's work at love-making or swashbuckling, that I've done a pretty good day's job of being Warner Baxter. Instead, I've a feeling of comparative insignificance behind the greater fundamental things far beyond mere personalities. I've learned, suddenly and gloriously, that emotions are far, far greater things than Warner Baxters or John Smiths or even scores and hundreds of them.

● It's All New to me—this new character Or is it my character, rather than romance, that I have suddenly found?

"Lord, man—I used to be so afraid of this day, and this gulf. . . ."

I looked at him, with the light still sharp on those lines—the lines of a man who has known life and lived and suffered, too. I looked again into his eyes. They didn't look so tired, now. There was a light in them that was not tiredness. It was a light of realization that had come after questioning.

"You USED to be afraid?" I echoed him. "Well, now that you're here—ARE you afraid. . . "

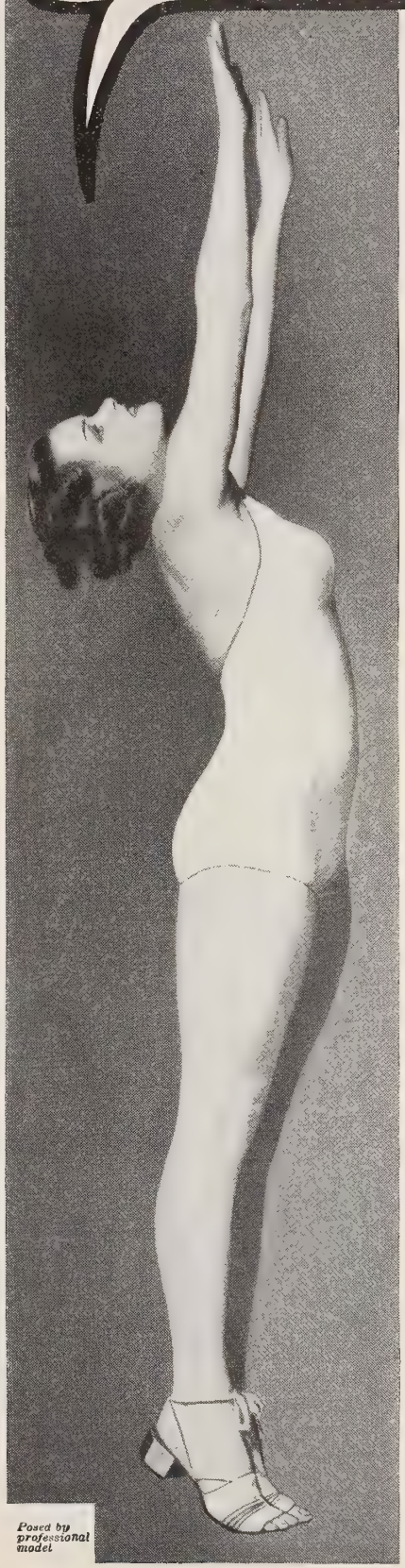
He looked at me and laughed.

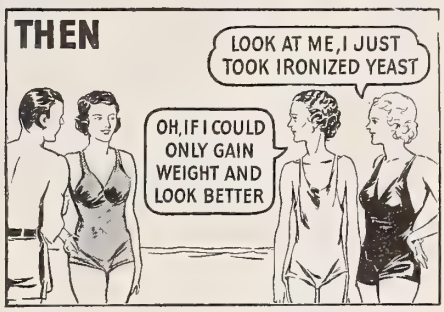
"Afraid?—AFRAID?—What have I got to be afraid of? I've lost youth and romance, maybe. But I've lost nothing—I've found MYSELF!"

I used to think he was just another actor, and not such a hot one at that. But now I think Warner Baxter's a rather great guy. I like him and I admire him for his courage in facing this traditionally crucial period of a once-romantic star's life with the frank, unafraid openness with which he is facing it.

And while Baxter has been, as far as Hollywood success goes, a success in the past, I'm laying a fat bet right now that all his past successes will be dwarfed by the new Baxter.

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Three pals on *13 Hours by Air* set. Director Mitchel Leisen drops his duties to chat with Joan Bennett and Fred MacMurray

Hollywood Spotlights

(Continued from page twenty-six)

Warner's *Anthony Adverse*, Billy as the child Anthony, Bobby as his stand-in. Mrs. Mauch is unable to tell them apart when not awake, dressed and emanating individual personalities.

No one, maternal insight included, could tell them apart when in make-up. Hence both boys enjoyed life in a big studio, collaborated to mystify co-workers. Denouement came when Billy was called upon to recite for the camera certain passages of Latin supposedly learned for the script. Unable to do so, he called for Brother Bobby, his stand-in, whom he had sent to the tutor to learn the part.

So alike were they that even their tutor had not detected the deception. Chastised, Billy plaintively replied, "Why not? Half the time it's Bobby who is acting anyway and nobody knows the difference! Let him do the scene. He's done a lot of mine."

Frantic searching through the past takes followed but not even Mrs. Mauch could tell where Billy began, Bobby left off. Not so the brothers who chortled, "That's me! . . . That's him!"

● Jack Oakie tells this one, swears it to be true, anent the family life of Screen Writer Grover Jones. In the dim past, arrived "Uncle Gus" at the Jones' portals, jovially greeting Grover, accusing his host of not remembering "old Uncle Gus." Embarrassed, Grover invited him to table. Still jovial, "Uncle Gus" exuded good nature, chided Mrs. Jones on her vague reception of "Uncle Gus."

During the steak and potatoes, itinerant promoter Gus let it be known that he was temporarily out of funds, accepted Grover's suggestion to bide-a-wee. The wee became weeks, the Jones' hearts expanded into affection for "the old coot." Came the night when insomniac Jones awoke with a start, realized "Uncle Gus" had been in the spare room for a year.

But "Uncle Gus" was kindly, pleasant and of small appetite, his days seemingly numbered . . . Twelve years later "Uncle Gus" passed away under the Jones' roof. They were sad. They had grown to love the old man. Grover organized, paid for a striking funeral. En route from the cemetery he sighed, spoke to his red-eyed spouse.

"Nice old coot, 'Uncle Gus' . . . 'fraid I'll miss him quite a bit! . . . Anyway we gave your Uncle a swell funeral!"

"My Uncle?" from shocked Mrs. Joan Jones, "You're crazy! He was your Uncle!"

The Grover Jones are still wondering who they buried under the pseudonym of "Uncle Gus." They'd never seen him before, each sure that he was the other's "Uncle Gus."

Gloria Stuart Portrait

(Continued from page twenty-four)



Here's the Gloria Stuart that Sheekman fell in love with nearly two years ago. Picture was taken during filming of *Roman Scandals*

Having, for the moment, exhausted the subject of marriage and babies, Miss Stuart unenthusiastically informs us about that unimportant part of her life that was lived before she found romance on the *Roman Scandals* set.

A native daughter of California, Gloria Stuart's first ambition was to write for California newspapers. But during her student days at Berkeley, she discovered a hitherto unsuspected talent for the stage

She did not consider the theatre very seriously at first, and continued her studies in journalism until she eventually found work on a newspaper. When she could find time to do so, she played in community Little Theatre productions, finding a satisfying self-expression in so doing, but not certain that she was good enough as an actress to make it her life work. It was during this unsettled period of her life that her first marriage took place, to Gordon Newell, sculptor. It was a marriage based on youthful attraction rather than on mutual understanding, and it was quickly dissolved.

● Someone Suggested That Gloria try the movies. She went to the casting office at Paramount, took a screen test, and heard nothing more about it. Then, while she was playing in Chekov's *The Sea Gull* in the Pasadena Playhouse she was noticed by a Universal casting director, who offered her a contract. That was the day that Paramount decided to come through with a contract, too.

Gloria didn't know what to do. Both studios insisted on their right to her. The matter was referred to the Academy of Motion Picture Sciences and Arts. That always-just body of gentlemen decided to give both studios an even break. They tossed a coin. And Miss Stuart went to Universal.

During her three years in Hollywood, Miss Stuart has played in many smash hits. But not until she went to Twentieth-Century and was cast in *Shark Island* has she had any opportunity to show her



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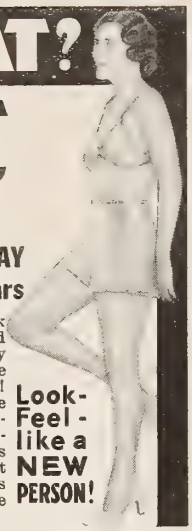
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capabilities for deep emotional interpretation. Perhaps her unusual blond beauty has been something of a handicap to her. When a girl can delight people's eyes, producers sometimes don't see the necessity of giving her a chance to see what she can do with their emotions.

A waitress interrupts our conjectures. She regrets to state that the maple cake ordered by Miss Stuart for her dessert is all gone. Miss Stuart orders ice cream instead. The manager of the restaurant appears. He asserts that if Gloria Stuart ordered maple cake, Gloria Stuart shall *have* maple cake, whereupon maple cake magically appears. Ice cream appears, too. She eats them both.

"Gloria's dieting," her husband explains, glancing proudly at her slimness. And in reply to our surprised exclamation, he explains, "Gloria's dieting consists in not having dessert for dinner. I always know when she's doing it, because then she has two desserts for lunch."

● Miss Stuart Counters with the accusation that her husband enjoys caviar for breakfast. Mr. Sheekman realizes that as he is only a writer, not a star, no one cares what, or even if, he eats. He comes back with a veritable barrage of information about his wife.

We learned that Miss Stuart bets on horses; always comes out ahead because she only counts the winnings; (losses are charged off to entertainment); always wins at chess; always loses at anagrams; is childishly fond of unusual words, and sometimes reads the dictionary in search of a new one with which to confound her husband; cooks like a whiz; will follow in an unsatisfactory maid's tracks and do the work over for weeks before she can get up enough courage to tell the girl that she isn't up to par.

She is inordinately proud of the fact that her family is three-generation Californian; wants to own a country newspaper in California on which she and her husband would both work, and control a Little Theatre movement in the same town, in which her husband would direct her; (under that arrangement, Mr. Sheekman observes, Gloria could always review her own plays)

Gloria has to laugh at that version of her dearest ambition. It seems as if the Sheekmans are always laughing at something together. But a glance at her wrist watch reminds Gloria Stuart that in a few minutes she must be back on the set, playing the part of a wife who must stand by helplessly while the shadow of death hangs over her husband.

"And I know that feeling," Gloria Stuart says, surprisingly. She tells us about an evening in the Sheekman home. Seven o'clock and Mr. Sheekman late for dinner. The telephone ringing. A voice announcing, "This is the police station. Your husband has been in an accident." And then, the connection broken. A frantic call to police headquarters, only to discover that they never heard of Mr. Sheekman. More frantic dialing of outlying police stations. A half hour during which her world reels. And finally, the discovery that her husband was in a suburban station and not seriously hurt.

Gloria Stuart's story has a happier ending than that of the tragic little wife in *Shark Island*. But when you see her in the part of the woman whose world was in her marriage, Gloria Stuart will be playing herself.

—Marcella March

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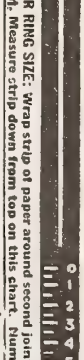
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Star Gazing in Hollywood

by JACK SMALLEY, Managing Editor

Hollywood High Life

● I Don't Know where people get the idea that Hollywood is one long round of parties—unless they've been peeking.

Parties here reach the nth degree of jollity. They are raised to the point of a fine art. Each host or hostess is in constant competition to provide a new and even more delightful mode of entertainment. And the beauty of all this is that you can take your choice according to the mood of the moment, for there are always several festival affairs going on.



James Cagney, Leopold Stokowski, Joan Crawford and Freddy March at the Tones' party for the conductor . . . very plus ultra

For instance, there is the sedately social type of party, where you balance a gold plate on your knee, try to hold a martini in one hand, and keep sober.

For Social Lions

● Joan Crawford and Franchot Tone entertained at a party of this ultra classification at the Ambassador for the great Leopold Stokowski. Oddly enough, he was the most informally attired person at the party, and it wasn't half so stiffly formal as everyone anticipated. Joan and Franchot have gone musical with a muted bang. They are studying voice devoutly. And Joan's voice, by the way, is lovely.



Your Star Gazer admires the gift Fay Wray received from Dolores Del Rio; a handsome vanity case . . . just an informal party

Informal Frivolities

● Leaving The Sublime for the splendiferous, we plunge into those parties which just seem to spring up everywhere in Hollywood after a rain. Or a preview. Suppose you are a star and have just seen yourself in a grand picture . . . wouldn't you feel like celebrating? But you wouldn't plan a party, because the picture might be a dud. So we have impromptu affairs which may start at the Brown Derby for an after theatre hot dog, and wind up in a conflagration at the Trocadero.

If the preview is across the street from our offices, in Grauman's Chinese, then gravity pulls the party into the Roosevelt Hotel's Cine-Grill, to hear Eadie Adams sing and drink toasts to success. Such a party had Claudette Colbert and her doctor husband as a nucleus the other night. The favorite concoction here is the Jack LaRue special, which defies analysis. He made it up himself.

Openings Are—Openings!

● Of Course the really stand up and faw down parties happen at the openings. This can celebrate the opening of anything from grocery stores to new pictures, and the technique never varies. The proprietor sets up spotlights, hires those huge searchlights to trace blazing beams across the sky, and sets 'em up for the boys in the back room. Outshining all openings this year was Max Factor's, when the new beauty salon was opened. Claudette dedicated the brunette room (though she's gone red-head), Ginger Rogers dedicated the room for the Titians, and Jean Harlow did the honors in the blonde room. Max Factor has a special make-up room for each type, you understand. When a night club has an opening, Hollywood really goes to town.

Million Dollar Bills

● Then There are those extra special parties where all the stars in the heavens fall down through one roof and you get an entertainment worth millions. Or what have you? Anyway, just add up the cost of the talent and you'll come close to that figure, if you were to pay for it.

Imagine, for instance, what an exhibitor would have to pay for an act in which Doug Fairbanks Jr., Marlene Dietrich, Betty Furness, Gilbert Roland, Cesar Romero and a dozen others ride bicycles around the stage! That happened at a party the other night at the Trocadero. They got out bikes and ran races on the dance floor!

Specialty Parties

● That's For Lack of a better word . . . but it comes close to describing the fiestas that are the delight of Hollywood, the parties planned for something special. Grace Bradley, for instance, gave a barn dance. Carole Lombard gave a party at the Fun House on the pier at the beach. Paula Stone gave an old time movies party the other night. And are these parties fun!

Paula invited all the younger set to see how movies were born, and showed reels of Gloria Swanson, Bobby Vernon, Wally Beery, Mary Pickford, Charlie Chaplin—all the great ones. Wally was thin and villainous in those days, Mary wasn't blonde, Gloria wore dresses as voluminous as a producer's income tax report. And the film kept catching on fire, just as in the old days, or broke in the middle. Shrieks of laughter could be heard from Pat Ellis, Ida Lupino, Anne Shirley, Tom Brown, Anita Louise and all those delightful youngsters . . . without a single thought that someday another generation may laugh at them in turn, when films from 1936 are dug up from old cornerstones.

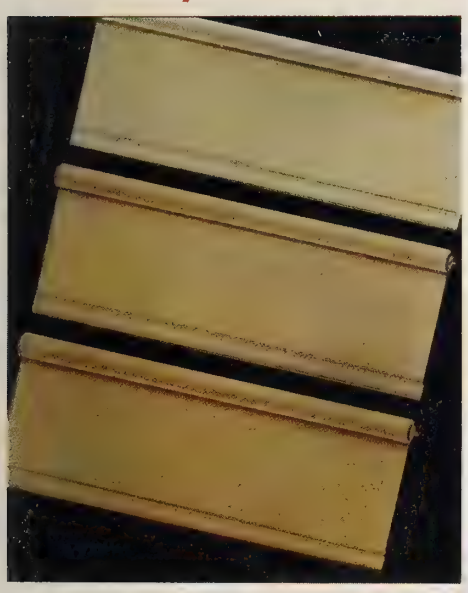


Edith Wilkerson thought up this party—bike rides at the Trocadero! Cesar Romero, Doug Fairbanks, Jr., and Betty Furness cut capers

THIS WINDOW SHADE *Yours for 15¢*

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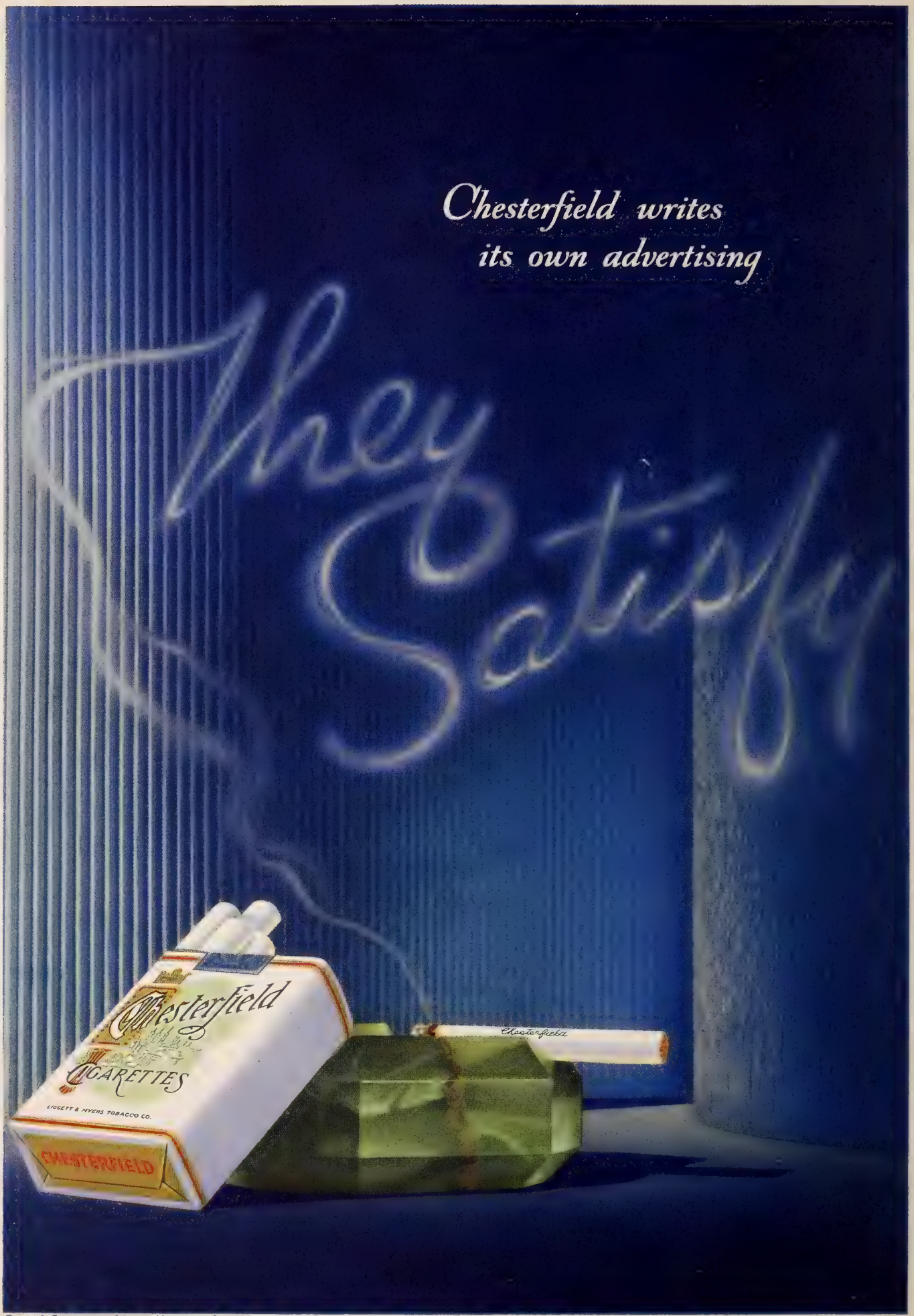
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5¢ a copy

Hollywood

JUNE

NSC

MAY 16 1936
PERIODICAL DIVISION

Natural Color Photo of SHIRLEY TEMPLE

S SHIRLEY TEMPLE A POOR LITTLE RICH GIRL?


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IRRESISTIBLE
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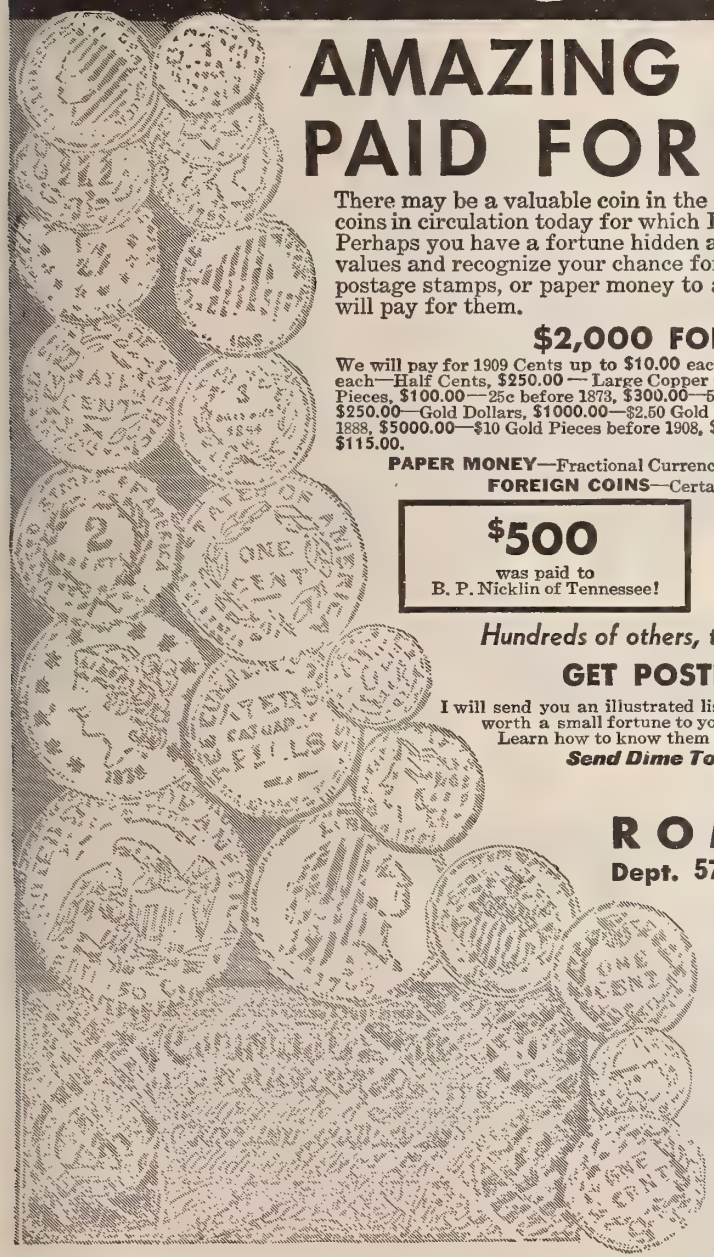


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The composers of "Alone" (Brown and Freed) have written a new one called "WOULD YOU". Try it on YOUR sweetheart for exciting results . . . but first hear Jeanette MacDonald sing it. The screen's beautiful songbird also sings a thrilling number . . . "SAN FRANCISCO" in addition to "THE JEWEL SONG" and "MANON".
Clark GABLE
Jeanette MACDONALD
IN
San Francisco
WITH
Spencer TRACY
Jack Holt · Ted Healy · Jesse Ralph
Directed by W. S. Van Dyke
A METRO-GOLDWYN-MAYER Picture
See the "Paradise" hottest spot of Frisco's most daring days... with Clark managing!
See New Year's Eve revels in San Francisco...with champagne flowing in fountains!
See "The Chickens' Ball"...with a pot of gold for the most popular entertainer!
See A gala first night at the Tivoli Opera House ...Jeanette MacDonald the glamorous star!
See San Francisco in flames...a roaring cauldron of death and destruction!

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MAY -7 1936

JUNE, 1936

Vol. 25 No. 6

Hollywood

The News Reel of the Stars

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

HOLLYWOOD SPOTLIGHTS

Loretta Young, Smart Dame.....25
by Wm. Ulman, Jr.
Bing Crosby's Color Madness.....26
by Walt Campbell
Carole Lombard Is Not a Star!.....27
by Eric Ergenbright

SPECIAL FEATURES

My Daughter, Bette.....16
by Mrs. Davis
Gary Cooper's Second Honeymoon.....18
by Fanya Graham
Is Shirley Temple a Poor Little Rich Girl?.....28
by Katharine Hartley
A Date with Nelson Eddy.....29
by Mitzi Cummings
Joan Crawford Answers Her Critics.....31
by Mark Dowling

NEWS OF THE STARS

What They're Filming.....6
Under Two Flags (Production News).....7
Hollywood News Reel.....8
Win Margaret Sullavan's Wedding Ring!.....13
Fan Mail.....14
Eyewitness Photos.....20
Latest Beach Clothes.....22
A Study in Light and Dark.....30
Beauty in the Evening.....34
Topper's Reviews.....38
The Projection Room.....40
Star Gazing.....74

BEHIND THE SCENES

The High Cost of Kisses.....32
Norman Taurog Kidded His Way to the Top.....33

CHARLES RHODES, Photographer

Cover photo by Edwin Bower Hesser

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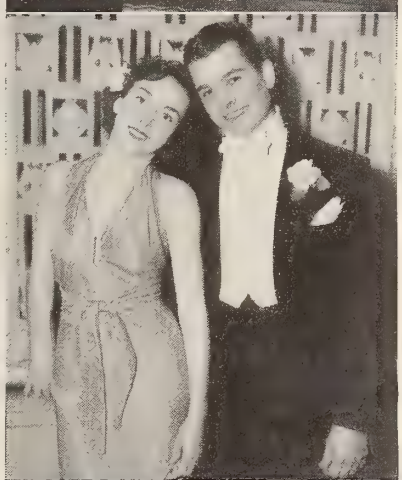
Today in Hollywood



When the soft ball tournament opened in Hollywood, Jeanette MacDonald was selected to pitch the first ball. It was a gala night, and I saw many stars in attendance



Pat O'Brien and his lovely wife were absolutely swamped by autograph seekers. But as usual, Pat was a good sport and joined Jeanette in bowing for the fans



We all attended the Screen Dancers Guild Ball at the Ambassador, just to see these two "It" winners. The young lady is Patsy Donovan, the gentleman, Don Ackerman



Lew Ayres, directing *Glory Parade*, had a beard-growing contest with his crew. Ernest Millar, cameraman, won the trophy. Mae Clarke and Jimmy Dunn are looking on. All photos were snapped by Charles Rhodes. Watch for our travelogue next month

Ted Magee, Editor

NO

PICTURE!

Impossible to print a picture that would make its point and still stay within the bounds of good taste

WE'D LIKE to take some person who had just taken a harsh, over-acting cathartic ... and turn on the X-ray camera. We'd like to *show* you just what happens within you when you take so drastic a purge.

If you could see a picture like that, you wouldn't be likely to take such medicine again. You'd be super-careful to take only a laxative that is *correctly timed.* A laxative like Ex-Lax.

WHY HARSH CATHARTICS ARE BAD FOR YOU

When you take a cathartic that over-acts, it throws your entire system out of rhythm. It hurries unassimilated food through your body, causing violent muscular action in your alimentary tract. You have pains and griping. You feel weak afterwards ... all worn out!

Authorities agree that strong purgatives and cathartics should *never* be taken except upon the advice of a physician.

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Now, what happens when you take a *correctly timed* laxative like Ex-Lax?

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What They're Filming

San Francisco

(M-G-M)

● LOVE HAS BEEN found in many strange places . . . Love under a Miami moon . . . Love in the Tropics . . . Love in the Arctic . . . Love in a Rumble Seat.

Now it has befallen the creative minds of motion pictures to find love amid disaster, with Clark Gable and Jeanette MacDonald involved in tempestuous romance as nature unchains her dreaded forces, as the earth sways, as buildings topple into the streets, as frantic men and women scramble out of tottering houses, hysterical and shrieking, to be buried in the debris of falling walls.

Such was the plight of the city of San Francisco just thirty years ago—as the hands on the old Ferry Building clock indicated 5:13 on the morning of April 18, 1906—and such is the dramatically colorful setting of Metro - Goldwyn - Mayer's



"I could use another singer in this joint..." Clark Gable gets acquainted with Jeanette MacDonald in this scene from M-G-M's early California film, *San Francisco*

San Francisco, soon to reach the screen with Gable, Miss MacDonald, Spencer Tracy, Jack Holt and many other popular players listed among the cast.

The story is that of Blackie Norton, played by Gable, born and bred on the Barbary Coast and the prosperous owner of the "Paradise Cafe," the "hottest" spot on the Coast; of Mary Blake, homeless girl with ambitions to become a great singer, who is given her first chance by Blackie in his resort, and who rises to great operatic heights; of the fervent romance involving Blackie and Mary; of Jack Burley (Jack Holt) and his treachery aimed at Blackie to win Mary's love; of the kindly Father Tim Mullin (Spencer Tracy), Mary's counselor in her affairs of love; of the mighty forces of nature—a disastrous earthquake — that awakens Blackie and Mary to the final decision they were born for each other.

[*Continued on page* 52]

STUDIO CALL SHEET

Angel of Mercy—(Warners)—Kay Francis, Donald Woods in story of Florence Nightingale. Touching hospital scenes.

Charge of Light Brigade—(Warners)—Errol Flynn, Anita Louise in a dashing story of the Crimean War. Just started.

The Good Earth—(M-G-M)—Paul Muni, Luise Rainer and cast just launching work on this one. Looks big.

Rhythm on the Range—(Paramount)—Bing Crosby yodels over a steer. Five hundred extras working in big scenes. Long way to go.

Princess Comes Across—(Paramount)—Fred MacMurray, Carole Lombard. Shooting moving along slowly. Headed for cutting room.

Road to Glory

(20th Century-Fox)

● THIS PRODUCTION is the first American-produced screen production revealing the French side of the World War. It concerns the adventures of two officers and the father of one of them—Warner Baxter and Fredric March with Lionel Barrymore in the rôle of Baxter's father.

A romance of love and self-sacrifice against the panorama of the great war, June Lang handles the feminine rôle of the triangle involving the two officers. And, if one wishes to look at the picture from another angle, it is a mighty *appeal for peace.*

The screen play is by Joel Sayre and William Faulkner, directed by Howard Hawks, with Gregg Toland, A. S. C. cinematographer.

June Lang, the only girl in the picture, experienced her greatest test in her greatest part to date in this picture. It happened like this: With Baxter, March and Barrymore, the girl had rehearsed a scene before lunch. All were letter perfect.

[*Continued on page* 51]



A mute story of the War . . . Warner Baxter, June Lang and Fredric March in a scene from 20th Century's *The Road to Glory*



Burning sands? Not at six in the morning! Members of the cast making *Under Two Flags* wait restlessly for more sunshine as the day's maneuvers begin. Short wave radio coordinates the troops



Midday—and no desire for heat now! Ronald Colman and Claudette Colbert sip tepid water amid the sand dunes of the Colorado River country near Yuma. Cold water is bad medicine

UNDER TWO FLAGS

(20th Century-Fox)

In 1916 it was Theda Bara, Stuart Holmes, and Herbert Hayes; in 1922 Priscilla Dean, Stuart Holmes and James Kirkwood re-enacted the story; now, twenty years after the first production, *Under Two Flags* comes to life again with the most amazing cast of all: Claudette Colbert, Ronald Colman, Victor McLaglen, Rosalind Russell.

Incorporating romance, action and high drama, *Under Two Flags* promises to be one of the major pictures of the year at 20th Century. Frank Lloyd, the director of *Mutiny on the Bounty,* is the genius behind the scenes, and some 35 important players are in the supporting cast.

We aren't going to tell you all about the story, but it starts out like this: Claudette Colbert is an exotic young French girl in an Arab-surrounded post in the Sahara. Victor McLaglen, as commander of the post, considers her his personal property. Claudette, however, is attracted by Colman who in turn finds a young English woman, Rosalind Russell, especially interesting. When McLaglen, in a jealous passion, sends Colman to almost certain death among the Arabs, the real drama begins.

● To Film The Scene it was necessary to travel to the dune country near the Arizona border. Here, not far from the southern transcontinental highway, camp was set up. Technicians and workers hated the task. They recalled the woes that beset the *Beau Geste* company in years gone by. Every mile they traveled away from the highway was over treacherous sand dunes towering one after another.

Transportation of supplies was the first problem. Certainly the example set by the *Beau Geste* company was no guide. The latter troupe sledded everything across the dunes, hauling material piece by piece up one side and letting it shoot down the other. Each sled load was preceded by a prayer. Careening down the sides of a sandy, 70 degree pitch was mad business with casualties entirely too high. Actors, cameras and props were dumped unceremoniously in a tangle at the bottom.

Obviously the *Under Two Flags* company preferred to avoid such mishaps. Delicacy of new sound equipment made safety mandatory. After considerable discussion, a wood road was built for five-eighths of a mile across the sand. Built by Yuma Indians, the road's 6,000 odd Eucalyptus logs were anchored down in 20 days and a thunderous motorcade of tractors and trucks began the trek to the camp site.



Claudette Colbert . . . . she wears men's pants and fights like a man for her man . . .

● Twenty-seven Truck Loads of lumber were hauled to the scene. With 90 carpenters on hand, four of the largest outdoor sets in many a year went up almost overnight. These sets included a fort 200 feet square for the embattled Foreign Legion; an Arabian oasis with eight buildings and transplanted palms; two Arabian tent cities; a horse market and a smaller fort.

But still the construction work continued. One camp had to be constructed for 200 major players; another housed 600 higher-paid extras, and a third was built for locally hired extras who were to become Arabs.

Each of the 107 house tents had maid service, heating facilities, electricity and other conveniences. In addition a radio headquarters, two large wardrobe tents, two offices, three mess halls, and stables were erected.

The "tenderfoot camp" of Hollywood extras was nearest the main highway. Five miles distant, over treacherous gullies and high drifts, lay the camp for the riding extras. The third camp was two miles further yet.

To feed the more than 1,000 extras, 20th Century hired Anderson Brothers' facilities. It was this outfit that satisfied the appetites of thousands of workers at Boulder Dam during its construction.

● Location Work, Despite These facilities was no bed of roses. A strident bugle yanked men from their sleep each morning at 4:30 a. m. Watchmen stormed into the tents, lighted fires to combat the early morning cold of the desert country.

A typical day would see the hegira to location begin an hour later, following breakfast. At a common meeting point Director Lloyd and his crew would be set

[*Continued on page* 50]



In the new Jantzens you will find the loveliest fabrics of the year in richness of texture and beauty of design. The marvelous elasticity achieved through Jantzen-stitch gives them figure-control qualities to an amazing degree. They mold the body into slenderizing lines of beauty. Being Jantzens, they fit perfectly, permanently.

IRENE BENNETT, *appearing in the Paramount picture,* **"The Sky Parade"** *wears the Jantzen* BRÄ-TUCK MIO, $4.95. *Other Jantzen models* $4.50-$8.95.

Jantzen
molded-fit
swimming suits

Jantzen Knitting Mills, Dept. 281, Portland, Ore.
Send me style folder in color featuring new 1936 models. *Women's* ☐ *Men's* ☐

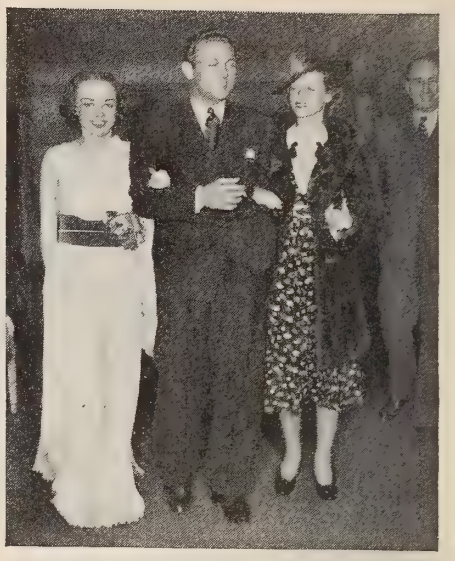
Name _____

Address _____

Hollywood Newsreel



Bon voyage on the ship of matrimony! Jack Oakie plants a kiss on Venita Varden, the gal who put him on the water-wagon—and kept him there. They were married when the train reached Yuma



Marjorie Lane, the little lady in white, sang at the Trocadero until M-G-M gave her a contract! She's shown with Allan Jones and his girl friend, Irene Franklin, who is said to be wearing a *special* ring . . . .

FAN MAIL COSTS Dick Powell $480 a month for postage, to say nothing of his time, stationery and stenographic fees. . . . Buster Crabbe has purchased a Lake Arrowhead apple orchard as a site for a boys' school. . . . Blonde Marion (opera star) Talley has gone red-head for her rôle in *My Old Kentucky Home*. . . . Ethel Merman has within the last three months tapped the stock market for sufficient profit to keep her in luxury the balance of her days. . . . W. S. (Woody) Van Dyke, now Hollywood's highest salaried director, began his movie career as messenger boy for David Wark Griffith when the latter was megaphoning *Intolerance*. . . . Kay Linaker's favorite sport is fencing. . . . Glenda Farrell sheds her golden tresses and becomes a "brownette" for her next rôle. . . . Edward G. Robinson inhales twenty-five cigars a day when he's emoting, cutting to twelve when he's between pictures. . . . Robert Taylor is taking swimming lessons from Johnny (Tarzan) Weissmuller. . . . Dolores Del Rio and hubby, Cedric Gibbons, will house-guest it under U. S. Ambassador Ruth Brian Owen's embassy roof while they're in Denmark. . . . Leo Carrillo spent two weeks on tour with Tom Mix's circus, donning a clown's make-up twice daily. . . . The Donald Woods are expecting. . . . James Stewart's hobby is collecting model airplanes. . . . Anita Louise is left-handed in everything except writing her name. . . . Fred Keating, a crack pianist, plays only by ear. . . .

• •

Gifts Come To Shirley

WHEN LORD AND LADY CAVENDISH (Adele Astaire) took their departure after a sightseeing sojourn in Hollywood, they dispatched a costly jeweled clasp to Shirley Temple, who had won their hearts during a luncheon at 20th Century-Fox studio. "Isn't it beautiful!" gasped the curly-topped star as she opened the package.

Two days later, however, came a gift from Texas' chief executive, Gov. James V. Allred, including a document commissioning Shirley as a member of the Texas Rangers and the gold badge that goes with the honor.

"That's the most beautiful thing I ever saw," commented Shirley as she fondled the emblem of authority. Then turning to her mother, she handed her the Cavendish clasp.

"You better put this away for safe-keeping," she told the mater. "I think I'd rather wear this badge!"

• •

Elegance To Return

ADOLPHE MENJOU, whose sartorial elegance has long decorated the screen, will soon return to his public. Menjou's career has been interrupted frequently by illness; a few months ago he suddenly underwent a major operation. Doctors now pronounce him cured.

• •

Isabel's Secret Fear

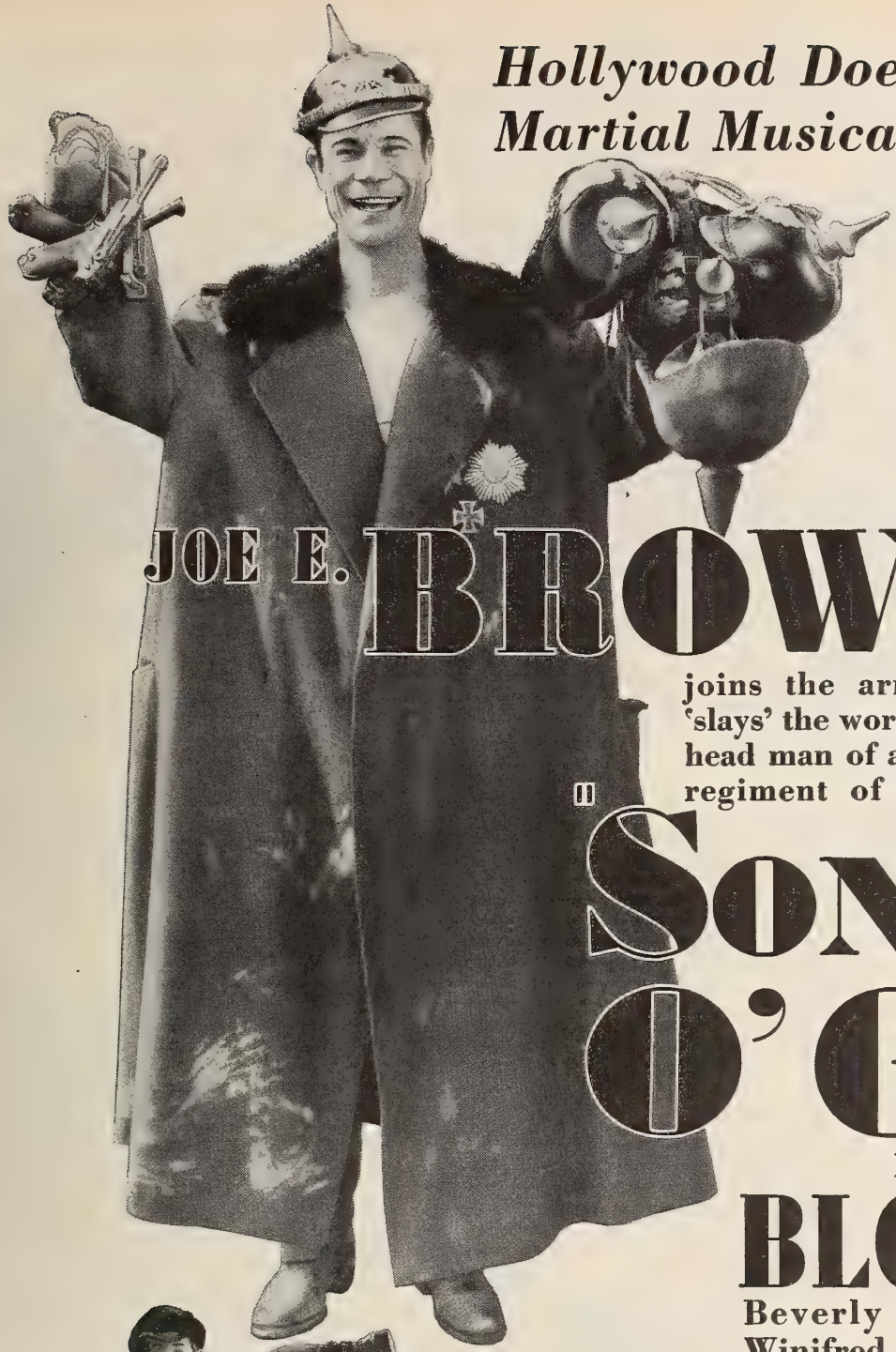
Isabel Jewel, notified by a Cairo shipping firm that a huge crate is en route to her, does not appear to be overly-anxious to see the cargo. Indeed, she appears a bit apprehensive.

Not long ago Isabel took Englishman John Philip Romleigh on a tour of Paramount studios just before he sailed for Egypt.

He asked if he could repay the favor by sending her some little memento from the land of restless sands. Flipped Jewel: "Sure, send me a camel."

[*Continued on page* 10]

Hollywood Does A Mirthful Martial Musical Up 'Brown'



JOE E. BROWN



joins the army and 'slays' the world as the head man of a riotous regiment of singing

"SONS O' GUNS"

Including Joan

BLONDELL

Beverly Roberts, Eric Blore, Winifred Shaw, Craig Reynolds, Joseph King, Robert Barrat



TAKE A BOW, LLOYD BACON, FOR YOUR DIRECTION

And the Same To You, Warren & Dubin, for These Great Songs

"A Buck And A Quarter A Day", "Put On A Uniform", "In The Arms Of An Army Man"

THE PICTURE OF THE MONTH

Those thousands of "Bright Lights" audiences who demanded another song-and-dance show for Joe have had their way! Warner Bros. went right out and bought that famous stage musical 'Sons O' Guns,' equipped it with an uproarious cast and all modern conveniences including new Warren and Dubin songs, and a passionate apache dance number by Joe that stops the show. The riotous results emerge as the month's top entertainment.



(Advertisement)

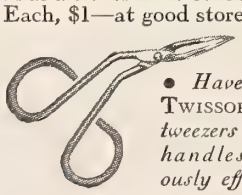
EYE DEAS
by Jane Heath



Do CANDLELIT dinner tables appear in your When-to-be-Beautiful Chart these early spring months? Then make this simple, amusing experiment: First, make up your face. Then, with KURLASH, curl the lashes of *one eye*. Add LASHTINT to these lashtips and touch the eyelid with SHADETTE. Now light a candle and look in a mirror. Notice how the side of your face with the eye unbeautified "fades away" . . . but how the other seems more delicately tinted, glowing and alive. It's the best way we know to discover how eye make-up and curled and glorified lashes can make your whole face lovelier. KURLASH does it without heat, cosmetics or practice. ($1 at good stores.)



Naturally, the candlelight test will show up straggly, bushy, or poorly marked brows. And that will be your cue to send for TWEEZETTE, the automatic tweezer that whisks away offending hairs, roots and all, painlessly! Probably you'll want a LASHPAC also, with a unique stick of mascara, like a lipstick, to darken lashes and mark brows. It has a clever little brush for grooming too! Each, $1—at good stores.



• *Have you tried* TWISSORS—*the new tweezers with scissor handles—marvelously efficient*—25c.

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept.* SB-6.

Kurlash

The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 5.

Hollywood Newsreel

(Continued from page eight)



More fun than fishing! Homeward bound, the crowd contented itself with tall stories From the left: Capt. Bob Oeffinger, Evalyn Knapp (hostess of the day), Editor Ted Magee of HOLLYWOOD, Editor Eric Ergenbright of MOVIE CLASSIC, Paul Kelly and Mrs. Kelly

Burglars Take Warning

RISING FROM A HILL in Brentwood, a suburb of filmland, Irene Dunne's new home will have every modern development including adequate magic eye burglar alarms. Lovely Irene, one of the most reticent persons in Hollywood, nevertheless has been something of a favorite with burglars. Since coming to Hollywood she has been held up twice, had her home robbed once.

• •

Barn Dance Favored

PALM SPRINGS, the small metropolis of the desert, boasts plenty of varied night life, including hay rides and steak suppers of the old fashioned sort. Lured by the fun of barn dances were such personages as these: Constance Talmadge, Townsend Netcher (her husband), Clara Bow and husband Rex Bell, Robert Woolsey and Amos 'n' Andy.

• •

Pons vs. Moore

JOYS AND GRIEFS of stardom are all in the point of view, Lily Pons, Metropolitan warbler, suggested almost simultaneously with Grace Moore's temperamental outburst on cows and music. The latter diva, you may recall, was burned over the necessity of milking a cow all day while singing a tune in her new picture. Grace intimated she could get along without Hollywood if such things were necessary.

Spoke up tiny Lily: "I am asking your Uncle Sam to make me a legal citizen of the United States. Gradually I shall retire from grand opera and devote all my efforts to the films. The talkies are harder work than opera, but much more fun!"



He was mistaken for Will Rogers so often that A. A. Trimble, Cleveland map salesman, was urged to appear in M-G-M's *The Great Ziegfeld* as a tribute to the comedian

ON THE COVER

This month's natural color photo of Shirley Temple, made by Edwin Bower Hesser, portrays with utmost fidelity the charm and simplicity of the child star.

Shirley wanted to hold a vagrant cat in her arms for this picture, but the feline failed to appreciate the signal honor and simply would not hold still. Shirley's next choice was a bouquet of flowers which she carefully selected herself.

Mr. Hesser took three pictures of Shirley and all proved perfect. He gave all the credit to the little star who knows more than many an adult about correct pose for "still" shots.

Sullavan's Tumble

IMPULSIVE, TOM-BOYISH Margaret Sullavan, with two cinch box office hits completed, won't finish the third vehicle for a long time to come. Universal's *Next Time We Love* met instantaneous success. Wanger's *The Moon's Our Home* (see Topper's Reviews, this issue) is a cinch to breeze right into your heart. Margaret went over to Paramount to do *I Loved A Soldier*. The picture had scarcely got under way when a little clowning between her and Stuart Erwin blew things sky high.

Between scenes she had a seltzer bottle battle with Stu. When he gained the upper hand, Margaret fled across the stage, Stuart in hot pursuit. She tripped over a cable on the floor, got to her feet with the realization something had snapped. Doctors pronounced it a broken arm. Paramount officials groaned, shelved the production at a time when the impulsive star was at her best as a box office hit. Most worried of all was Henry Fonda, Margaret's ex-husband. Rumor is that these two will patch up their troubles and wed again when her divorce from Wyler becomes final.

• •

Cagney On Vacation

BARRING MIRACLES, recalcitrant James Cagney will not return to the screen for at least four months or more. Cagney, winner of the first round in his effort to part company with Warner Brothers, is off for Europe during the lull.

Because Warners granted Pat O'Brien top billing in *Ceiling Zero*, a superior court ruled Cagney's contract automatically breached. Cagney, who had sought to smash his $4,500 a week agreement, had argued a losing battle along other grounds, was surprised and pleased at the court's decision.

Next move will be in state Supreme Court, four months hence. If Cagney's victory is upheld, he will proceed post-haste to free lance.

• •

Fairbanks To Wander Home

ROAMING DOUGLAS FAIRBANKS, recently married in Paris to Lady Sylvia Ashley, will return to Hollywood to make his home following completion of his next picture, *Marco Polo*.

Friends report that Fairbanks will shoot necessary exterior scenes in the Orient, then speed back to Hollywood. Meantime, plans have been made for a new mansion on the star's rolling 2,500-acre ranch a hundred miles from Hollywood, near La Jolla.

• •

How Rumors Start

HOLLYWOOD, CONSTANTLY plagued by many false rumors, might have cited this as a good example of how phonies get started. Two women, sipping a cocktail at the Brown Derby, were overheard talking movie news. Said one: "Did you hear about Jean Harlow dying?" Answered the other: "Isn't that terrible! And to think she only married last week!"

Such news will come as a surprise to blonde Jean.

[*Continued on page* 42]

They wondered why he passed them by, for *Her*...



She was so *Fragrantly dainty*

Hers is the lovelier way to avoid offending . . . She bathes with fragrant Cashmere Bouquet Soap!

So *alluring* . . . your fragrant daintiness when you bathe with this lovely scented soap!

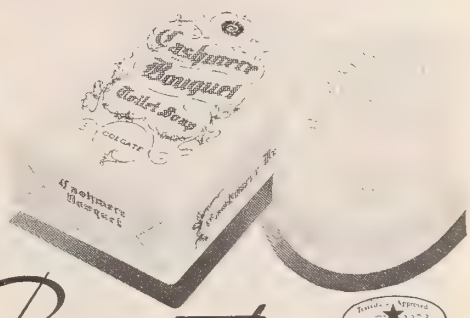
And how completely safe you are from any fear of offending! For Cashmere Bouquet's rich, luxurious lather goes down into every pore . . . washes away so thoroughly every trace and cause of unpleasant body odor!

Then Cashmere Bouquet's subtle, costly perfume lingers glamorously . . . Hours after you've stepped from your bath, it still whispers lovely things about you.

You will want to use this pure, creamy-white soap for your complexion too. Its generous lather is so gentle and caressing. Yet it removes every trace of dirt and cosmetics; leaves your skin radiantly clear, alluringly smooth.

Cashmere Bouquet now costs only 10¢! The same long-lasting soap which for generations has been 25¢. The same size cake; scented with the same delicate blend of 17 rare perfumes. Cashmere Bouquet is sold at all drug, department and 10¢ stores.

NOW ONLY 10¢ *the former* 25¢ *size*



BATHE WITH

Cashmere Bouquet

THE LOVELIER WAY TO AVOID OFFENDING

THE PICTURE YOU'VE DREAMED ABOUT!

The Golden Voice of
GRACE MOORE
•
The Romantic Dash of
FRANCHOT TONE
•
The Glorious Melodies of
FRITZ KREISLER



Grace Moore

FRANCHOT TONE

"The King Steps Out"

WALTER CONNOLLY

Raymond Walburn · Victor Jory · Elisabeth Risdon

And the World-Famed Albertina Rasch Ballet

Screen play by Sidney Buchman

Directed by JOSEF VON STERNBERG

COLUMBIA PICTURES



Frank Capra's genius achieves another masterpiece in this magnificent comedy drama by the brilliant Robert Riskin.
See it now—you'll want to see it again!

GARY COOPER

Mr. Deeds Goes To Town

JEAN ARTHUR

George Bancroft · Lionel Stander
Douglass Dumbrille · H. B. Warner

A FRANK CAPRA Production

Screen play by Robert Riskin
Story by Clarence Budington Kelland

Fanagram Contest

Win Margaret Sullavan's Wedding Ring!

MARGARET SULLAVAN'S wedding ring—the one you saw her wearing in Universal's splendid picture *Next Time We Love*—is this month's prize in HOLLYWOOD Magazine's Fanagram contest. If you have tried Fanagrams before, be sure and read the rules carefully. This month's contest is slightly different. But it's still the most amusing contest you could ask for! All fun and no work!

We have given examples in previous issues of Fanagrams. Take the name of *Gracie Allen*, for instance. By rearranging the letters, without omitting or adding a single one, you can create the phrase *age in cellar*. Similarly, *Fred Astaire* becomes, by manipulating the letters, *I read faster*. There is a Fanagram in every name, and it's fun to find one.

This month we are adding a second phase to solving Fanagrams. It's called a double Fanagram. Here's how it works: First, take the name of a movie star. For example, *Mary Pickford*. Then rearrange it into a Fanagram. We make it read *Cry of dark imp* in this example. Now here comes the new part: by adding one letter only, of your own choice, change the Fanagram into an entirely different phrase. To illustrate the point, we have added the letter "e" to Mary Pickford's name. And after due manipulation of the thirteen letters, we have the new double Fanagram *ye Roman oil barrel*.

Hard to do? Well, it depends on your ingenuity. We will help you along with another example. Take the name of *Gloria Swanson*. Rearranged it becomes *a slow rain song*. Now we will add a letter. After due study, it becomes apparent that the one letter we need is a "t," and by using it we get the phrase *No girl was so tan*. That's your double Fanagram.

Now. To be in the running for Miss Sullavan's beautiful and valuable wedding ring, you must fulfill the following conditions:



Here's lovely Margaret Sullavan as she appears in *Next Time We Love*. Someone will win the ring she wears in this picture!

(1) Create a double Fanagram using the name of your favorite star.

(2) Create a double Fanagram from the name Lionel Barrymore.

(3) Create as many possible double Fanagrams as you can from the name Olivia de Havilland. Remember that with each double Fanagram, you may add one different letter, and only one, over and above the letters in her name.

[*Continued on page 64*]



Bull's-eye! Diana Gibson, right, points with pride to her shot while Nan Gray, left, and Marla Shelton look on. The girls hold target practice on the back lot at Universal

FANAGRAMS RULES

1. Read the sample FANAGRAMS carefully before attempting your solution.
2. Note the three separate requirements necessary to make you eligible as a prize winner.
3. Neatness counts, but cleverness and originality will largely determine the winner.
4. The judges shall be selected by the editor of HOLLYWOOD Magazine, and their decision will be final. No correspondence can be entered into regarding any entry, nor will entries be returned.
5. Contest closes June 15. The winner will be announced as soon thereafter as possible.
6. No employee or relative of an employee of this magazine is eligible.
7. Any number of solutions may be offered by one person.
8. Address all entries to Fanagrams Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif. Be sure your address is correct!

GLAZO

presents

A NEW POLISH FAR SUPERIOR TO ALL OLD-STYLE FORMULAS



The most important news in years, for lovely hands

HERE is such a nail polish as you've dreamed of wearing! The new Glazo, with its remarkable new formula, attains a beauty of sheen and color far beyond the realm of polishes of the past. Every longed-for virtue of nail polish perfection reaches its zenith in Glazo's new creation.

You've never seen a polish so rich in lustre ... so long and perfect in wear. Chipping and peeling are gone—and—forgotten woes. Glazo's exclusive, fashion-approved shades retain their full beauty for several *extra* days.

Streaking becomes a lost word, for new Glazo floats onto every finger with perfect evenness of color. Evaporation has been so amazingly reduced that the polish is usable down to the last drop.

For even a day, don't deny your nngertips the luxury of this new Glazo. Just 20 cents.





ROSITA MORENO in "HOUSE OF A THOUSAND CANDLES," a REPUBLIC PICTURE

Doubly ATTRACTIVE!

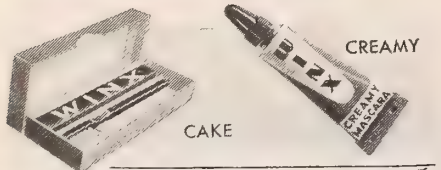
MEN find her "doubly attractive" since she learned the secret of lovely, fascinating eyes. And it's the same story over and over again whenever a girl first learns how easy it is to have long, lovely lashes.

You, too, can have that fascinating loveliness that invites romance, if you bring out the natural beauty and charm of your eyes with WINX Mascara. It works wonders. Just a touch of WINX to your lashes and instantly they appear darker, longer and more lustrous . . . your eyes sparkle ...your whole appearance seems improved.

Try WINX today and see for yourself why so many smart, well-groomed women use WINX regularly for both daytime and evening make-up. You will particularly like the way its emollient oils keep your lashes luxuriantly soft and natural-looking at all times.

WINX Mascara is offered in four colors—black, brown, blue, and green—and in three convenient forms—the *new* Creamy WINX (which is gaining in popularity every day), and the old favorites, Cake WINX and Liquid WINX. All are harmless, smudge-proof, water-proof, non-smarting, and easy to apply.

Your local drug and department stores carry WINX Mascara in the economical large size. You can also obtain the complete line of WINX Eye Beautifiers in *Introductory Sizes* at all 10¢ stores.



WINX Eye Beautifiers

FAN MAIL

by HARMONY HAYNES



Snapped at the Cafe Lamaze during the cocktail hour were Marlene Dietrich, Dolores Del Rio, Lili Damita and her actor husband, Errol Flynn, newest star of the year

LETTERS FROM EVERYWHERE—a man in New York wants to read about Errol Flynn, a girl in Mexico is looking for a job as an extra, a Chicago critic praises Irene Dunne. Here, in this cross-section of American life, we gather the opinions of a multitude and try to print the best letters.

What's on your mind about the film industry and its stars? Sit down now and write your contribution to the Fan Mail department. Trade your letter for a crisp dollar bill. That's what will come to you for each letter printed in this column! Roses or turnips, the best letters will find their way to print.

Fan club members have been especially busy these spring days writing to our corner of the magazine. We have had 32 more clubs listed with us and dozens of letters have come in. Fan clubbers or critics, we want all the letters you can write!

Walter Wanger's new picture in Technicolor, *Trail of the Lonesome Pine*, hasn't been out long, but already we are getting letters cheering the film. We launch this month's fan mail with a typical parcel of praise:

The Rainbow Era

Dear Editor:

I have just returned from seeing *Trail of the Lonesome Pine*, and if that is what California looks like (you can't tell me those mountains really are the Blue Ridge!) then I'm coming out for a first hand view. It seems strange indeed that movie moguls had to wait so long to discover how beautiful an outdoor picture could be in natural color. Here's hoping that this is the first of many Technicolor features.

Sincerely,

Margaret Freeman,
New York City.

Reader Freeman will be delighted to learn that California's beauty will be depicted in no less than 19 Technicolor features and scores of short subjects within the year. Technicolor's laboratories in something of a dither over the sudden arrival of the color era, regretfully are refusing many contracts due to taxed facilities. Scheduled for color are the following top pictures: *Ramona, Desert Song, God's Country, Beau Geste, Garden of Allah.*—The Editor.

• •

Conspiracy over Television?

Dear Editor:

We have been having quite a controversy in our office about the television situation. Everyone seems to think that it's pretty far away except for a young artist who claims he has seen the perfect thing. If that's true, why can't we have sets in our own homes where we can enjoy pictures without going out? Is there a conspiracy to suppress television, or what?

Raymond Smithson,
Omaha, Neb.

[*Continued on page 48*]

Trade Your Letter For A Dollar Bill

There's always something to talk about in Hollywood, and there's always something to write about Hollywood! Sit down now and write Harmony Haynes. If you want an answer, enclose a stamped, addressed envelope. If you want a dollar, write a letter interesting enough to appear in print! Address it to Harmony Haynes, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.


Gloriously The Screen Surrenders to COLOR!
. . . in the first dancing romance filmed in all the breathless beauty of the new
TECHNICOLOR!
THRILL to a throbbing love story of Old California . . . gay with the laughter of sweet Senoritas . . . alive with the dash of bold caballeros . . . atingle with the music and song and dancing of daring hearts aflame in a land of carefree adventure.
PIONEER PICTURES
presents
DANCING PIRATE
You've never seen anything like the spectacular "Moonlight Dance" . . . and a score of other gasping scenes!
A CAST OF HUNDREDS
featuring
CHARLES COLLINS
Dancing idol of Broadway
FRANK MORGAN
Laugh star of 50 hits
STEFFI DUNA
The girl of "La Cucaracha"
Luis Alberni • Victor Varconi
Jack La Rue • Directed by LLOYD CORRIGAN. Designed in color by ROBERT EDMOND JONES.
Distributed by
RKO RADIO PICTURES
Hear the sentimental songs by the hit composers, Rodgers & Hart: "When You Are Dancing the Waltz" and "Are You My Love?"
"PIONEER PICTURES COLOR THE WORLD"

EASY NOW TO GET TEETH LOOKING TWICE AS WHITE!



New!

PEPSODENT TOOTH POWDER

1 GETS TEETH TWICE AS BRIGHT
. . . adds charm to any smile!

2 IS TWICE AS SOFT
...safe even for children's teeth!

3 CLEANS MORE THOROUGHLY
. . . foams between teeth

4 LASTS WEEKS LONGER
...far more economical to use!

Large Can 25c

Family size 50c
Holds over twice as much



The Professional Tooth Powder for Daily Home Use

Star's Own Story

My Daughter Bette, by Mrs. Davis

One Day, not so very long ago, I happened to overhear a gentleman talking of Bette.

"She's most unusual," he said, "she uses her head. I'll wager there never was a part written that she wouldn't tackle. She's absolutely fearless when it comes to drama."

My mind flew back over the years, pausing over the events of her life, and in summing up those events, I realized that Bette had always used her head, and that she had always been undaunted and fearless in her effort to forge ahead. Perhaps that quality in her character is a heritage, handed down to her by her forebears who crossed the Atlantic in the *Mayflower* and who took as their symbol of strength, the *Plymouth Rock* upon which they stood as they pledged their faith to God and the new country.

Although some people today place little faith in family and background, I have always believed that Bette was endowed with the spirit of those Pilgrim fathers. Just as they fought off the obstacles of a new country, Bette has fought off all the obstacles connected with her career—and just as they conquered, she conquered. Often afraid and discouraged, she never revealed it to anyone but myself. When the Academy awarded her its highest honor, it was the crowning climax of a long struggle. Thrilled? Of course she was!

The First Seven years of her life were spent in the typical New England home, devoid of maudlin sentiment, but never lacking in thoughtful kindness. Bette's father believed that children should not rule the home and should take no part in the social lives of grown people until they were old enough to take an intelligent part. At times it seemed a bit severe to exclude our two little girls, Bette and Barbara, from the dinner table simply because they weren't old enough to make perfect dinner companions. Now that I look back, I realize that he was right from both standpoints—theirs and ours.



She's the Academy prize winner to you, but only a grown up little girl to Mrs. Davis

We did not turn the house over to the children and adjust our lives to suit their moods. We treated them as people rather than babies and they responded to the treatment. They never heard, and therefore, never uttered a word of baby-talk.

My mother was a great influence in their lives. She always placed common sense ahead of custom and was far ahead of her day. She had polished hardwood floors in her house when every one else had carpets from wall to wall. As a little girl, I wore bloomers to match my dresses when all other little girls were wearing starched white panties trimmed with handmade lace. From my mother, Bette learned to love flowers and to arrange them beautifully. She also learned about birds and all other little outdoor creatures.

When Bette was seven and Barbara six, our home broke up. I felt that a home that was not complete was not a home at all and the question of what would be best for the girls confronted me.

Since they had never been robust children, I sought a country school, becoming very much interested in one in the Birkshire Hills, a *Crestalban* out-door school conducted by Abbot Thayer's sister, Miss Whiting.

HOLLYWOOD

● If I Had Expected any childish tears at parting, I must have been greatly disappointed. Both of the girls, and especially Bette, were very enthusiastic about the idea and also about the school. Of course, it was a boarding school and all the pupils had to look after their own clothes, make their beds and generally rely upon themselves instead of their elders. They spent 16 hours a day out of doors and Bette's health was built up to withstand all the hardships her later profession demanded of her.

For six years we saw each other only during vacations or holidays but that doesn't mean that we were far apart. Sometimes I feel that miles bring people closer together. Every day seemed to be a day in which to plan for some future date together.

When they were twelve and thirteen, I decided to go to New York and study



"Good-by, mama, have a heck of a good time!" Bette Davis kisses Mrs. Ruth Favor Davis a fond farewell as the mother boards the Matson liner *Malolo* for a vacation in Hawaii

photography. I had always been interested in the work and wanted to learn more about it. The school I was to attend was on upper Broadway and the girls were enrolled in the 138th Street school.

It was their first introduction to foreign children and probably the most interesting event of their lives. I had wanted them to have a cultural background and now I felt that they needed public school life.

There was one great disappointment in store for them in that school—they were both set back a half grade. Bette protested vigorously but she was overruled.

"I'll show them someday," she said and then *apparently* forgot about it, obeyed rules and had a good time in the freedom of her first public school.

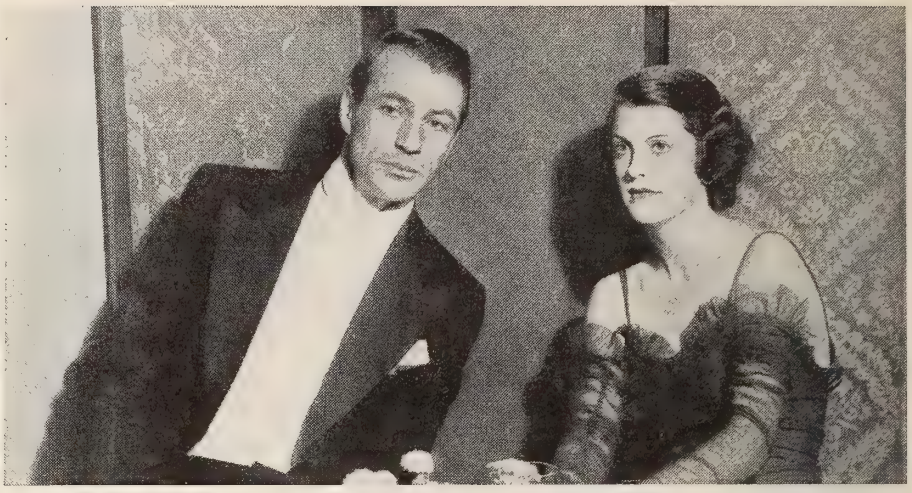
The next fall we moved over to East Orange. Bette started off to school one morning still lacking one-half year for high school, and did not return until dinner time. I was greatly concerned and

[*Continued on page* 46]





Gary Cooper's Second Honeymoon



Here's Gary with his wife, the former Sandra Shaw. Privacy's the thing they love—and Gary doesn't often talk about his marriage! Read this scoop story!

by FANYA GRAHAM

DING-A-LING. Ding-aling-ling! Gary Cooper, standing on the doorstep of his new Brentwood Heights home, grunted. Sandra, his lovely brunette wife, sighed. Topper, their prize Sealyham, barked his dismay.

What right, the trio were asking each other wordlessly, had the telephone to ring just after they had locked the front door and were actually on their way for a six-weeks holiday in Bermuda?

No right whatsoever, they evidently decided — also without words — for they shrugged their shoulders, turned on their heels, and ran, not walked, toward the waiting car.

But the telephone rang again—this time more insistently. "Come back! Come back! You'd better come back!" it seemed to jangle.

"Aw, shucks!" Gary grumbled. "I guess I'll have to answer it. But if—" and he loped toward the nearest entrance.

Sandra, waiting in the car, held her breath. She knew what that "if" meant. If it was the studio calling! If there were additional scenes to be made on Gary's latest picture! If his next assignment was to be ready sooner than they expected! If . . . if . . . if!

Gary answered the telephone. The studio was calling. And one of the executives at that. But no, he wasn't a messenger of sad tidings. He just wanted to wish the Coopers a grand holiday.

Gary's heart settled back in its customary niche as he thanked the caller and shoved the telephone back into place. The wide grin on his long and lean face revealed that "God was in his heaven and all was right with the world!"

● WELL, THEY WERE on their way at last. Of course, there were still possibilities. A messenger might be waiting at the airport. They might receive a long-distance telephone call during their week of seeing the shows in New York. A steward might hand them a cablegram aboard the boat bound for Bermuda.

Once in Bermuda, however, the odds would be on their side. Studio executives don't take Bermuda as casually as they do Honolulu or New York. The Hawaiian Islands, to Hollywood, are just around the corner. Just a cluster of dots on the Pacific Ocean an inch or two away from the mainland. And New York is just an overnight air jaunt away. No distance at all when a new picture is waiting. But Bermuda, all the way across the continent and then off in the Atlantic—no, they'd think twice before ordering Gary to rush back to Hollywood.

The distance was one of the reasons why Gary decided upon Bermuda. We thought there might be others so, just as Gary finished his last scene in *Mr. Deeds Goes to Town*, the new Frank Capra production for Columbia, we accosted him to find out what they were.

"Why Bermuda?" we wanted to know. "Did something special happen while you were there the last time? Is that why you're going back?"

Gary looked down at us from his six-foot-three-ness. Close up, he looked tired and harassed. But he rubbed his lean cheek with those long, artistic fingers of his and grinned that crooked smile.

"No-o-o-o," he drawled. "Nothing at all special happened. That's why I'm going back!"

That brief speech is typical of Gary Cooper who, both in private and public life, is very like the character he portrays in *Mr. Deeds,* a simple, straightforward, sincere young man who dislikes fuss and fanfare.

● GETTING-AWAY-FROM-IT-ALL is as universal an urge in Hollywood as it is in Hoboken. A vacation is just as welcome to a screen star who earns thousands of dollars a picture as it is to a fifteen-dollar-a-week shipping clerk. But the screen star usually encounters more difficulties in getting away. Gary has succeeded only twice during the past six

years—once for that adventurous expedition into the jungles of Nairobi, in darkest Africa, and once for a scant two-week Bermuda holiday with Sandra.

On at least eighteen other occasions he was all set to go hunting for mountain lions in the interior of Mexico—only to have added scenes or a new picture ruin his carefully-laid plans. Now do you understand why he was so reluctant about answering that telephone?

The Bermuda vacation a year ago served as a brief and belated honeymoon, for the Coopers, married in New York City on December 15, 1933, were deprived—thanks to another picture!—of the holiday which is as traditional to American newlyweds as life, liberty and the pursuit of happiness. With them, it's been a two-year pursuit of a honeymoon!

That's why they're in Bermuda now—getting another installment of their honeymoon. That's why they're not partaking of the social life of the island colony—they want to be alone together. That's why, when they embarked on that



Sketching a scene from his front door! Gary and Sandra posed this one in their home just before they left for Bermuda

Bermuda-bound steamer, they were as excited and thrilled as any young couple en route for Niagara Falls.

But, even at that, they didn't travel incognito. No posing as Mr. and Mrs. John Smith of Peoria. Gary doesn't like that sort of thing.

"I'm no prince or king or exiled royalty," he explained one day. "My own name is still good enough on checks, so I guess it's all right on passenger lists. If people want to know who you are, they're going to find out anyway. As for a disguise—imagine what I'd look like with dark glasses and a fake mustache!

"If people want my autograph, they're welcome to it. Will Rogers used to say the time to start worrying would be when they didn't want it. Anyway, I haven't gotten writers' cramp yet!"

● And So, While April Showers and May flowers are bringing spring to the rest of the world, Gary Cooper is in Bermuda, lounging lazily on the beach, those long, muscular legs of his luxuriously buried in warm, sunkissed sand. Perhaps that bronzed body is glistening with the salt of the sea as he rides the crest of a fun-loving breaker. Maybe he's running briskly up the beach. Or he and

[*Continued on page* 43]



When the horse runs home and the ground is hard,
When you wish you were safe in your own back yard,

When your face is red as a riding coat,
When things get tough and they get your goat,

Then it's time to test the flavor true
That helps you forget you are black and blue . . .

Don't faint, don't swear and don't count ten,
Just rip off the wrapper and yield to that yen . . .

Compose yourself

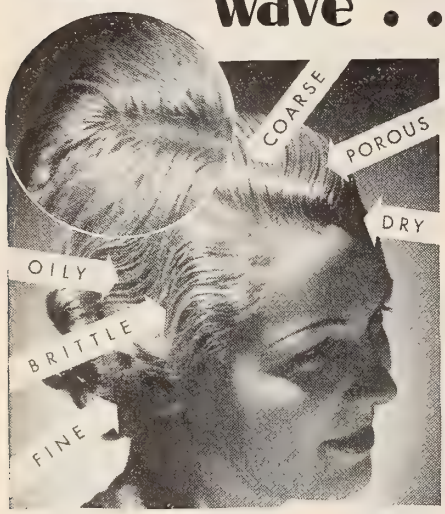
WITH

Beech-Nut

THE *QUALITY* GUM



Take the Guesswork out of your permanent wave . .



Did you ever stop to think that your hair is just as individual as your fingerprint? You know, of course, that some hair is oily—other hair dry; that there is elastic—porous—brittle—coarse—fine—strong and weak hair, as well as many other types.

And to insure absolute success of your Permanent Wave... the material used must be scientifically correct for your particular type of hair.

Would you like to take the guesswork out of your next Permanent? Of course, you would. And now for the first time you can be sure before you enter your favorite beauty shop that—

1. Your hair has been scientifically and microscopically tested for tensile strength, quality and texture.

2. The material used for your wave is exactly right for your type of hair.

3. The solution and pads used on your head are your own personal property—fresh and clean.

4. That you have taken every precaution to insure perfect satisfaction with your next Permanent.

HAIR SERVICE, INC. offers you, FREE . . . this scientific test of your hair. Simply cut a small strand of your hair, and send it to us. We agree to diagnose and analyze your hair and will send you a personal permanent wave unit, consisting of the proper solution for your hair and 36 permanent wave pads! More than enough for most heads. Take them to your favorite beauty shop and be assured that the materials used are comparable with those used in giving most $10.00 permanents—that they are hygienically safe, and can be used with practically any permanent wave machine.

Remember . . . you pay only $1.00 for the solution and pads. The personal scientific analysis is FREE.

You may pay postman if you prefer.

HAIR SERVICE, INC.
521 Fifth Avenue, New York City.
Please scientifically analyze enclosed strand of my hair.
☐ Enclosed find $1.00 for personal permanent wave material.
☐ I will pay postman $1.00, plus postage, on receipt of personal permanent wave material.

*Name*_____

*Address*_____

*City*_____ *State*_____

My hair is ☐ Bobbed ☐ Long ☐ Dyed ☐ Bleached ☐ Natural Shade

EYEWITNESS

by CHARLES RHODES



Wandering into the Bamboo Room of the Brown Derby, I snapped this of Gail Patrick, Randolph Scott and Carole Lombard



Dressed in the smartest of spring clothes, lovely Marlene Dietrich and Dolores Del Rio paused for this photo at the airport



Visiting Charles Ruggles' new ranch home, I found these stars there to wish him good luck on his new dog kennels: (front row) Wallace Ford, Arline Judge, Charlie, himself, Lola Lane and Al Hall; (back row) Jack Oakie, Wesley Ruggles, Jack Haley and Jack Woody

PHOTOS



Why go to the Follies when you can see a lovely vision like this at Palm Springs! June Lang had a sunny smile for me as she began her morning stroll



Richard Dix and his charming wife seldom make public appearances. I caught this shot of them, at the premiere of *Rhodes*



Wandering among the tables at the Biltmore, I snapped this cross-section of a filmland party. Seated next to Clark Gable is Merle Oberon

SUMMER is the ideal time to REDUCE!

Reduce . . .

your WAIST AND HIPS THREE INCHES IN TEN DAYS

with the PERFOLASTIC GIRDLE *or it won't cost you one cent!*

. . . . Read how Miss Jean Healy reduced her hips 9 INCHES!



You Can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY, EASILY and SAFELY

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

KEEPS BODY COOL AND FRESH

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the *entire* body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

SEND FOR 10-DAY FREE TRIAL OFFER

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *you*. You do not need to risk one penny . . . try them for 10 days . . . at our expense!

Don't wait any longer . . . act today!

PERFOLASTIC, Inc.
41 East 42nd St., Dept. 76, NEW YORK, N. Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

10-DAY FREE TRIAL OFFER!

Name .....

Address .....

City ..... *State* .....

■ *Use Coupon or send Name and Address on Post Card.*

INTIMATE SHOPPING TIPS

By MARY PAULINE CALLENDER

Authority on Feminine Hygiene



Naturally, we women can't ask a man clerk about personal hygiene accessories. So let me give you the benefit of my experience on intimate items in which you can have complete confidence. *Mary Pauline Callender*

For Utmost Comfort



Perhaps a friend has told you about the pinless Kotex belt. It's truly a new design for living! Dainty secure clasps prevent slipping. The belt is flat and thin, woven to a curve that fits. This gives self-balance—you can bend every-which-way without harness-like restraint, without being waist-line conscious! Yet this extra comfort and safety costs nothing extra. Your store has 2 types: Kotex Wonderform at 25c and the DeLuxe at 35c.

For Personal Daintiness



If you've listened to the radio story of Mary Marlin, you've heard me tell how Quest, the *positive* deodorant powder, assures all-day-long body freshness. And being unscented it can't interfere with your perfume. You'll want Quest for under-arms, feet, and for use on sanitary napkins—it doesn't clog pores or irritate the skin. See how long the large 35c can lasts, and you'll agree this is indeed a small price for the personal daintiness every woman treasures.

For the Last Days

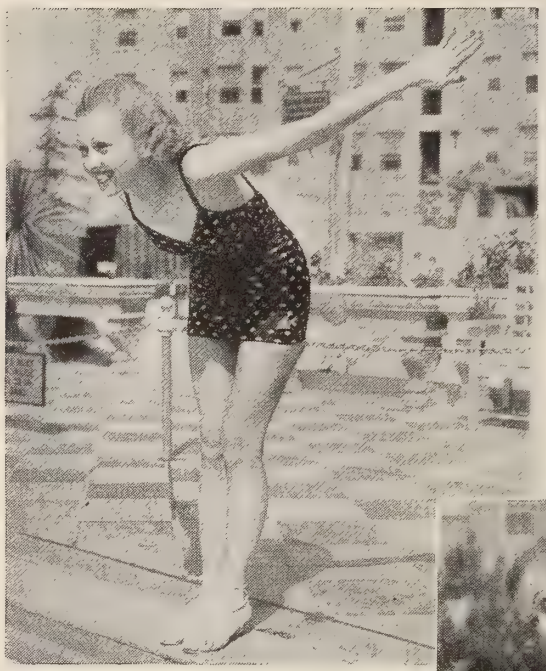
Here's something new that's gaining favor with many women. *Invisible* sanitary protection of the tampon type—and the name is Fibs. They are a product of the famous Kotex laboratories—the best recommendation I know for hygienic safety. Perhaps you'll want to try Fibs when less protection is needed. They're absolutely secure—may conveniently be carried in your purse for emergency measures. The box of 12 is 25c.



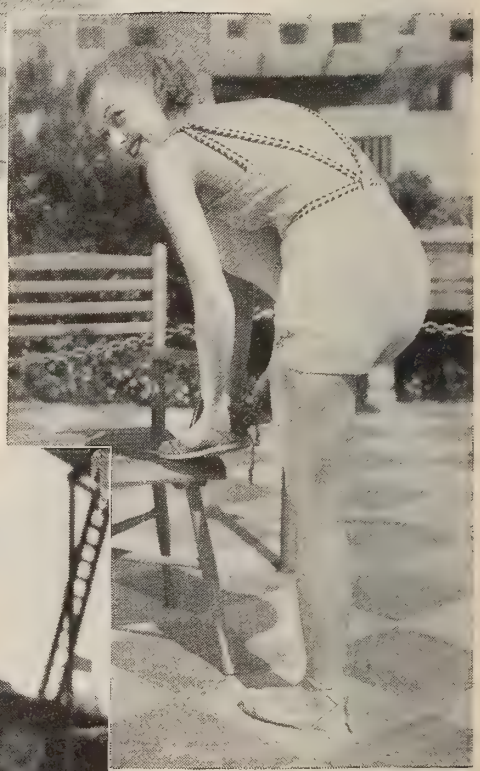
A Gift For You!

In fact, three gifts. One is a booklet by a physician, "Facts about Menstruation." The others are "Marjorie May's 12th Birthday" (for girls of 12) and "Marjorie May Learns About Life" (for girls in their teens). They give facts in a simple motherly manner for you to tell your daughter. All are free—write me for the ones you want. Mary Pauline Callender, Room 1400, 919 N. Michigan Ave., Chicago.

SUMMER DAYS!



Evalyn Knapp, lovely film player, displays the modes of the summer in modern, colorful swimming suits



Ready to plunge in! Wearing an attractive Catalina suit, Evalyn swings into action. Her navy blue, polka dotted mermaid's costume combines two desirable features—attractiveness and comfort



Two views of another attractive Catalina swimming suit, worn by Miss Knapp. The braided cords lend dash to the solid color. Evalyn is an excellent swimmer and believe it or not owns six bathing suits, each a different style. This red and white one is a favorite

Love

as burning as Sahara's Sands

From Ouida's romantic novel of the French Foreign Legion, flashes this glorious spectacle-drama of men's heroism and women's devotion, enacted by one of the greatest casts the screen has ever seen.



UNDER TWO FLAGS

starring **Ronald COLMAN** *(Beau Geste)*

featuring **Claudette COLBERT** *(It Happened One Night)*

VICTOR McLAGLEN *(The Informer)*

ROSALIND RUSSELL *(Rendezvous)*

with GREGORY RATOFF • NIGEL BRUCE • C. HENRY GORDON • HERBERT MUNDIN

AND A CAST OF 10,000

a DARRYL F. ZANUCK 20th CENTURY PRODUCTION
(Les Miserables . . House of Rothschild)

Presented by Joseph M. Schenck
Directed by Frank Lloyd *(Cavalcade . . Mutiny on the Bounty)*
Associate Producer Raymond Griffith • Based on the novel by Ouida

20th CENTURY FOX







HOLLYWOOD SPOTLIGHTS



Lovely Marlene Dietrich's stock has soared in the wake of her fine work in *Desire*. She'll do *Garden of Allah* next for Selznick, then go to England for one film

Freddie Faces Fate

The Smoke Of Legal Battles over little Freddie Bartholomew makes the young star heir apparent to the title of Poor Little Rich Child provided it doesn't go to Shirley Temple (see page 28.) When Freddie was too small to care, his mother vested the legal guardianship of the child in Millycent Bartholomew, his aunt.

The years, proving good to them both, brought happiness and contentment to little Freddie, kindly Aunt Millycent. Coming to America, Freddie gradually developed his acting genius under her care. Now, with the child old enough to be nearly Boy Scout age (twelve), mother Lillian May Bartholomew opposes final guardianship papers.

Things Hollywood did not consider favorably: (1) rumors that the whole Bartholomew clan might migrate from England to filmland; (2) Lillian May's sensational disappearance for a week after reaching the U. S.; (3) any court order that might go against Freddie's own wishes.

• •

How Gable Slays Them!

Leo Carrillo Tells us something interesting about Clark Gable's shooting prowess. Gable, as you may have heard, has something of a reputation for hitting the bull's-eye when he lifts a gun.

Recently he and Carrillo went duck hunting. They regarded themselves as pretty evenly matched when they started out. They came back with an equal number of ducks. But all the same, Carrillo thinks Gable had an unfair advantage.

"All I got were male ducks," Carrillo said. "And I had to shoot practically perfect to nail them. But Gable—ah, that man is lucky! All he had to do was stand there and show himself. And all the lady ducks came squawking right over in front of the fellow. He couldn't have missed them with a sling shot!"

How's that for putting your charm to work?

• •

Old Hat Still Fits

One Of The More cheering of the recent Hollywood tales revolves around Fred MacMurray, whose rise to screen fame—and popularity—has become the sensation of the last twelve months.

Studio executives seeking to show Fred all possible consideration, took him to look at the lot's prize dressing suite—a suite constructed for Pola Negri, remodeled for Clara Bow and renovated and enlarged again for Sylvia Sidney.

Fred strolled through the spacious quarters, including living-room, dining-room, dressing-room, kitchen and bath. The chieftains breathlessly awaited his comment. It came:

"Thanks a lot," he said, "but I'm an actor, not a social butterfly. If you don't mind, I'll stay where I am!"

And with that the star hied himself up two flights of stairs to the cubby-hole that has been his since the day he arrived in Hollywood!

• •

Groucho in Name and Fact

So You Think the professional comic fairly drools with a sense of humor! Listen to this.

A newspaper reporter was sent out to the studio to interview Groucho Marx. Groucho, in the event you scramble 'em, is the one with the black mustache and big ceegar. Arriving at the studio late in the afternoon he was told that Groucho would see him at home.

"Wait a minute, though," exclaimed one of the publicity men. "You look quite a bit like Groucho yourself. Suppose we have the make-up man make you up as Groucho before we go over."

"Okey doke with me," quoth the scrivener, "if you'll do likewise. There's that mad look of the Groucho on your pan, too."

So off the two dashed to that department where miracles occur, whence they departed half an hour later looking for all the world like Groucho and his twin.

They rang the doorbell of the comedian's home. Mrs. Marx met them in the hall and immediately waxed hysterical.

The publicity man entered the library, where Groucho awaited. "What's the meaning of this?" he demanded, without the trace of a smile.

Already feeling rather foolish, the interviewer went in. "You'll have a hard time getting that mustache off," Marx told him, glumly. "What's the idea?" he asked. Groucho may be able to dish it out . . . but apparently he can't take it. Such a prank would have been greeted by the majority of comedians with a hearty guffaw and chortle, but apparently Groucho Marx doesn't always travel with the sense of humor he is supposed to possess in goodly measure.

Loretta Young—
Sweet Girl, Smart Dame

THAT HAPPY GLINT, long missing from Loretta Young's eyes, is back again after many stormy months. A year ago she basked warmly in the bright light of popularity. She completed two smash hits, *The Crusades* and *Shanghai*. Every producer was either at her door demanding her services, or lamenting his inability to line her up.

And then it happened, strangely and forebodingly. The radiance faded from her glance, the sparkle from her manner. Serious-faced doctors gathered around, ordered Loretta to take a complete rest before she encountered a complete breakdown.



— *Photo by Charles Rhodes*

Has Loretta Young a real romance here? She's being seen frequently with Director Eddie Sutherland at Hollywood affairs. Right, ready for the evening in an exotic gown with a silver fox wrap

The ensuing months passed slowly for Loretta. She couldn't help fretting over her enforced vacation, but like a good scout she repaired to the desert and took the rest cure prescribed for her.

Now she is back at work, busy as ever and full of the spontaneous gaiety she has always displayed. She recently finished *The Unguarded Hour* at M-G-M with Franchot Tone and is now doing *Private Number* with Robert Taylor. Knowing that Loretta will soon be on the screen in a thousand home towns over the country, we dug up some interesting material to satisfy fan appetites.

Loretta is not only a sweet girl, she's a smart dame, too. In private life the things she does would make you smile with joy. It's nice to see business acumen alongside lilting personality. And we have a story or two to prove our point. Come with us to the Young household of an evening!

● THE FRONT DOOR BANGED. Mrs. Young and two of her daughters, Sally Blane and Polly Ann Young looked up inquiringly from their books. Rapid footsteps approached the library, petulant footsteps, and then Loretta flung herself into the room.

While she seized a cigarette and flopped into a chair the whole family looked at her in amazement. No word was spoken. No one knew just quite what to say. They'd never seen Loretta in a bad temper. It was something so utterly new that they were flabbergasted. All through dinner she was by turns airy, abstracted and surly, yet there wasn't a word of question or remonstrance spoken. A family with three girls in the profession can recognize a fit of temperament when they see it. . . . But what literally stopped them was the fact that it was Loretta, of all people, who should show signs of the one thing she'd always beefed about in others . . . going Hollywood!

Directly after dinner she went to her room. And it was then that Loretta was stopped cold. Pinned significantly on her door was a large, garish gilt star. There was nothing else, just that. Not a word had been spoken, but that star spoke volumes. Loretta deflated like a balloon. Very slowly and thoughtfully she went into her room to think. A few moments later she could be seen stealing down the back stairs and out into the night.

● THE FRONT DOOR CLOSED with a slight jar.

Mrs. Young and two of her daughters, Sally Blane and Polly Ann Young, looked up from their books. Rapid footsteps approached the library, light, running footsteps, and then Loretta ran in.

"Hello, everybody!" she grinned, "what's new in the world this night? . . . Look! I've got some gimmicks and gadgets here . . ."

Walking around the room as she spoke, she plopped a package into the laps of each of her sisters and her mother, some hankies for Sally, hose for Polly Ann and perfume for her mother. Peace offerings? Not exactly; more in the nature of small, graceful apologies for her previous stormy entrance.

The conversation was gay and animated for the rest of the evening and entirely without a single reference to the uncomfortable interlude. They ended up by playing bridge and having the usual swell time they have when all four are home together. Parenthetically, let us add, that that was the one and only burst of temperament ever actually recorded against Loretta.

She may be an important luminary in Hollywood skies today, but at home she is no more important than any of the rest of the family, no more important than she was eight years ago when she was just an

[*Continued on page* 67]



Bing Crosby's Color Madness

IT WAS AT A SUNDAY polo game in Hollywood. Gorgeously-gowned women and immaculately-garbed men were viewing the event from their exclusive vantage point.

Suddenly all eyes were drawn from the field toward the doorway through which a remarkable figure was entering. He was known to most of them; in fact, he would be known around the world wherever movies are shown. He had a string of horses at Santa Anita and Aunt Kitty (his one winner of the season) came home at the last minute. But even a horse race or a polo game couldn't compete for a moment with his array of clothing, described as follows:

Trousers—tan.
Shirt—pink.
Coat—black with huge checks and wide stripes.
Necktie—a brown and purple mixture.
Hat—gray.

To the motion picture stars present, he attracted only a normal greeting.

It was just Bing Crosby.

● TO THE NON-THEATRICAL eyes in the group, this sartorial splendor was somewhat sensational, but such garbling of the color spectrum long ago ceased to attract attention from his friends and associates in and around Hollywood.

A filmland columnist has described Bing's favorite outfit as a canary yellow sweater, rose shirt and a Paisley scarf tucked beneath a navy blue suit.

He should have added an old, soft floppy gray cap and the picture would have been complete.

● WHY ON EARTH WOULD ANYONE persist in defying all the laws of color harmony with such clashing arrays of vivid hues? Well, let's ask Bing, himself.

"Because I like 'em!" Bing answers, promptly.



Bing Crosby is a crooner, but no clothes horse! He's wearing one of his favorite outfits in this photo with his son, Gary

After all, it's very simple, isn't it? But there is a much deeper reason than that, which we'll find shortly.

Bing's simple and direct answer provides the clew to one reason for his eccentricities in dress. He is, shall we say, slightly bullheaded about this matter of clothes. Even his tailor, one of the best in Hollywood, has learned that any disagreement with Bing's exceptional ideas on clothes is just so much wasted breath.

Out at Toluca Lake, which Bing, Dixie Lee and their three youngsters call home, a solicitous negro servant takes care of Bing's personal effects, keeps them in shape and in order, but, do you think Bing would let him lay out his clothes or help him dress? Not on your life!

"I always have been able to get dressed without help, and I guess I can yet." Bing settles the argument.

Once in a while, Dixie puts in a word when he starts toward the doorway wearing one brown sock and one blue one, but otherwise Bing is the final word in his sartorial schemes. At the studio before the cameras, the studio costume department assumes responsibility for the question of clothes, and fortunately Bing hasn't gone in for Technicolor yet.

This "because I like it" theory also partially explains another Crosby penchant. Bing likes old, comfortable clothes—an easy pair of brown or gray pants, just a little baggy preferably; a turtle-neck sweater (sometimes two,) usually yellow; a gray or tan coat, ordinarily of a huge-check design, and a nondescript, comfortable cap of some kind.

● THIS IS BING CROSBY as his friends know him around the studio when not before a camera, before the microphone as a radio entertainer, and elsewhere around the film colony.

Bing's penchant for big-check designs overrides his physical make-up. Bing is chunkily built, very broad through the shoulders. He is only five-feet-ten and weighs 175 pounds, which should cause any tailor to suggest slenderizing longitudinal stripes. But not to Bing! He likes checks, and checks it is.

"Don't they have stripes running up and down, as well as across." Such is Bing's

[*Continued on page* 65]

PUTTERING AROUND » » » ANITA LOUISE & HELEN MACK



Step right up ladies—a bucket full of golf balls for each!



Who's first? Look out, Anita and Helen, this isn't all sheer fun!



Photostory by Charles Rhodes

Aha—we told you so! Linament and hot packs for the arms tonight

Carole Lombard: She's Not a Star!



THERE ARE NO STARS in Hollywood! On the strength of that statement at least half of the screen colony—and that the more elegant half—would convict Carole Lombard of caste betrayal, of *lese majesty,* of communistic tendencies.

In our humble opinion, it would be more just to convict her of common sense!

Let's call the court to order, summon Carole to the stand—and you shall be the jury and the judge. And before our hearing is concluded, you may have gleaned a strikingly accurate picture of the motion picture industry as it is today—a different industry by far than that haphazard, topsy-turvy tribute to insanity which flourished in these green hills of Hollywood a few short years ago.

Carole entered pictures as plain Jane Peters, a very attractive, very American, very down-to-earth young lady with the average middle-class background. She had an unusually efficient set of brains, an alert pair of eyes and a driving ambition. She *didn't* have glamour—then. But she has acquired it—since. And, in the process, she has acquired a vast amount of specialized knowledge that would be an "Open Sesame" to many a girl with screen ambitions.

● "THE VERY FIRST PREREQUISITE to screen success today," Carole contends, "is the realization that every person employed in a creative capacity in the making of a picture is an equally important cog in a great machine. Good pictures result when all the cogs work smoothly together, each one performing its work to the best of its ability and aiding the others to perform theirs. Whenever there's the least friction, the pictures—and everyone concerned—suffers.

"Hollywood has always placed so much emphasis on the importance of its stars that perhaps the players themselves are not entirely to blame for developing false ideas of their own importance. But, irrespective of who deserves the blame, the fact is that inflated egos and good pictures don't 'jibe.'

"I hear 'stars' talking about 'their pictures,' 'their publics,' 'their this' and 'their that.' Okay—but it's fatal to forget that the author, the dialogue-writer, the director and the cutter are just as important to the finished picture as the star. Whenever a star forgets that and begins to believe his own fan mail, he's on the way out!

"Why anyone ever goes 'high-hat' in this business is and always has been a mystery to me.

"Look—on the set where I was working today, there were no less than a dozen former stars. A few years ago, each one of them was in the limelight, receiving just as many fan letters and just as much attention as I or any other player receives today. And, now, they're working as bit players or, still worse, as five-dollar-a-day extras. And if I pointed them out to you, I'll wager that you couldn't recall their names.

[*Continued on page* 54]

SAILING, SAILING! « « « « CLAIRE TREVOR







Photo story by Charles Rhodes

It's anchors aweigh, and a heigh-ho for the open sea as Claire Trevor seeks relaxation! Avast, ye lubbers!

Far away from troubles and care—and plenty of sun for a nice coat of tan! So this is the life of a sailor!



Sew? Certainly! The star of *Poor Little Rich Girl* learns fast, but still she hasn't learned that she *is* comparatively rich



Acting has never been work for Shirley. It's all just a game to her. Therefore her playmates treat her as a regular pal



Shirley likes her dolls, like any other normal youngster. Here she plays with her Shirley Temple doll named "Sweetness"

Is Shirley a Poor Little Rich Girl?



Shirley never lacks things to do. When she isn't playing with other children, she's apt to be tending to her knitting, aided by Michael Whalen

by
KATHARINE HARTLEY

If Shirley Temple had never seen a movie studio . . . if she had never drawn a salary . . . if her closet weren't full of adorable dresses . . . if every mail weren't laden with presents . . . if her weekly earnings weren't close to $4,000 . . . *still* Shirley Temple would be the richest little girl in the world!

Her wealth is a wealth that can't be measured in dollars and cents. It's a strange and wonderful kind of wealth: it can't be dissipated, it can't dwindle. The more she spends of it, the more she has! It's happiness, of course—the kind that comes from an abundance of love, and talent, and sweetness. It shines in her eyes, glows in her skin, tinkles in her laugh, and overflows her heart. As anyone who knows her will tell you: Shirley Temple is the happiest little girl in the world!

But why shouldn't she be? you ask. She has everything she can ever need or want for all the rest of her life! Yes, but believe it or not, those things mean nothing to Shirley. Except for the five dollars she gets every week—four of which she spends on gifts and "treats"—she doesn't even know what money is! Once when she held a five dollar bill in her hand, she said:

"Is this my salary, Mummy?"

"Oh, no, you make quite a bit more than that, but Daddy is saving the rest for you so you'll have it when you grow up."

"Will it be a lot?" Shirley asked.

"Quite a lot! Why do you look so worried?" "Because will it be enough for me to buy a vegetable market? That's what I want to know!"

"Oh, yes! Yes, I'm sure there will be

[*Continued on page* 58]

I Have a Date with NELSON EDDY

by MITZI CUMMINGS



Bowling . . . dancing . . . oysters . . . and then to an early morning party! Here's a group photo to prove it: Bob Taylor, Irene Hervey, Ted Healy, Mitzi Cummings, Nelson Eddy

DEAR Lucy Lovelorn:
Last night I was out with one of Hollywood's most eligible bachelors. He is tall, handsome, and blonde. He bought me orchids and sang me arias. Tell me, why do I feel so significant today?
Ardent Eyes.

Dear Ardent Eyes:
Quick! Tell me, who is this exceptional gentleman?
Lucy Lovelorn.

Dear Miss Lovelorn:
Nelson Eddy! That's who!
Ardent Eyes.

Dear Ardent Eyes:
Can you arrange a date for me?
Lucy Lovelorn.

Dear Miss Lovelorn:
Not on your life. I want to wrap him up and take him home for myself. Can you blame me?
Ardent Eyes.

To know that Miss Lucy Lovelorn, who is supposed to give advice turned turtle and wanted my Nelson for herself, only proved conclusively what women, all over these United States of America, think of him. You'll please forgive me, therefore, if the elevation of my nose goes somewhat skyward. I feel pretty snooty. I also feel pretty good. I also feel like telling everything (well, nearly everything!) that happened. So, restrain your sighs, and your little itching hands that would like to snatch the blonde giant of song, and listen!

● THIS OL' HEART had been twittering something dreadful ever since one day, at the M-G-M studio, Nelson asked me if I'd care to spend some Tuesday evening with him. We might do anything, he said, but we certainly would take in Director W. S. VanDyke's party, sooner or later. To begin with, we decided to be folksy and go bowling! This all appealed to me . . . anything would have! . . . and I snapped out a breathless "yes!" to his invitation. Until Tuesday arrived, however, I thought I would die of the fidgets and suspended mental activity. However it finally poked its nose around the corner, as Tuesdays will, and I was the Athletic Girl in slacks and sweater, ready to bowl, when Nelson arrived.

"Be down in a minute!" I yelled over the bannister.

An ear-splitting burst of song answered me. "A-ah! We are going bow-ling! Bow-ling! Bow-ling!" He launched the last notes somewhere on the high "C's" and when, in a few moments I ran downstairs, there he was, also appropriately garbed in slacks and sweater, chuckling to himself at the jokes in some English humor magazines.

"That was a pretty roundelay you just popped out with," I said.

Nelson grinned, then, impetuous fellow, he grabbed my hand, rushed me out the door, and deposited me in his buggy.

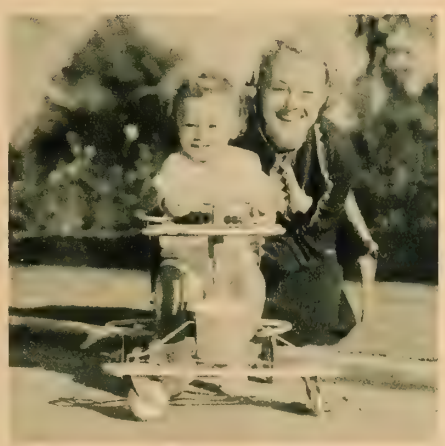
● IN A FEW MINUTES we were at the bowling alleys. I warned him that while I loved exercise, knocking down the pins was something I knew practically less than nothing about. He waved it aside. "I'll teach you," he said easily, and thenceforth put in a solemn couple of minutes choosing just the proper ball

[*Continued on page* 69]

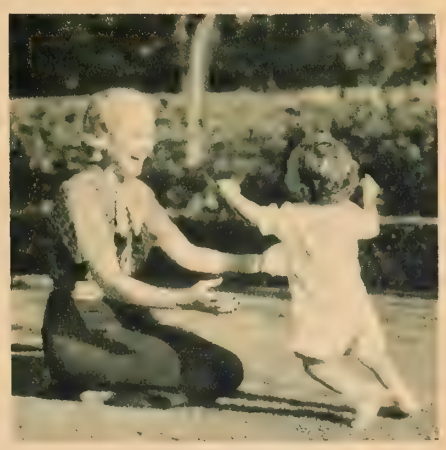
BABY'S FIRST STEP » » » » » » SALLY EILERS & POOCHIE



Sally Eilers' personable son, Harry Joe Jr., Poochie goes for a buggy ride . . . .

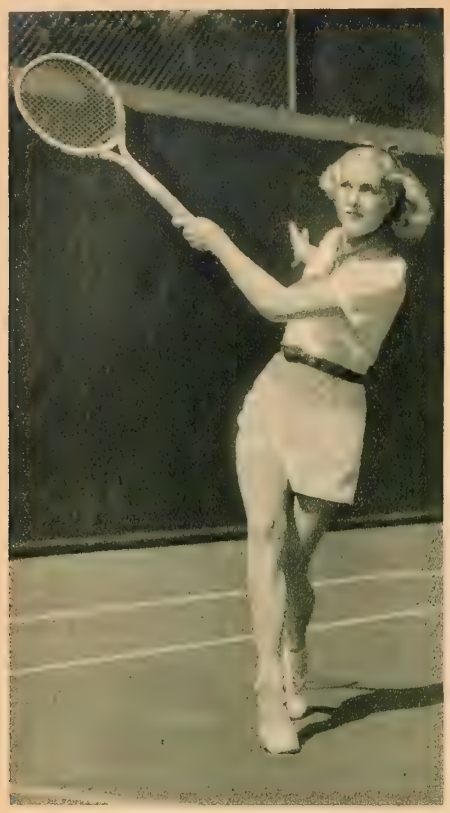


Ah, but here's the way to get exercise! Harry Joe seems to be getting ambitious



Photostory by Charles Rhodes

He's gone and done it! It's Graduation Day for Harry Joe and he takes his first step





A Study in LIGHT and DARK

Blonde and brunette, Anita Louise and Dolores Del Rio make an interesting contrast of types as they play tennis in sunny Hollywood!

by
CHARLES
RHODES



JOAN CRAWFORD
answers her critics

by MARK DOWLING

JOAN CRAWFORD'S childish! She's gone ritzy! Since her marriage she has forgotten about everyone but Franchot!

These are the arrogant statements leveled at her from critics over the country—words that have gone unanswered for months by the brilliant star. But now Joan talks back—in plain, forceful language! She's standing up for herself after a lot of abusive criticism, and what she told me sounds logical in any language!

Joan speaks frankly, every sentence pounding home a point. When she asks a question, there is reasoning in behind it. For instance:

"Is it fair to criticize *anyone* unless we know why they did a thing—or if they really did it? Can't people learn the difference between stories based on rumor and quoted stories, for which the writers must have actually met and talked with a star?"

We discussed the criticism which has been levelled against Joan—criticism of things both little and big—all the way from petty, unimportant things she is supposed to have done to deep-rooted traits in her character.

One critical letter read in part: "Just as you reached the top, you failed me. You forgot you were a glamorous woman and became a silly child. Instead of reading about what you learned from life, or what you planned to do, I began reading about your picking raisins out of bread and sitting on the floor to entertain the press. Do we have to see our lady of culture and refinement literally wearing rompers?" (See April HOLLYWOOD, p. 16.)

● JOAN MADE NO EFFORT to dodge the issues, to be starrily aloof, to take refuge in silence in the face of the difficult questions.

"Answer?" she cried. "I'd love to answer! Sometimes I sit up nights thinking up ways to answer some of the letters I receive . . .

"It's terrible to feel that you've disappointed someone," she said once. "It used to be like a knife in my heart. *It hurts.*

"Then sometimes—" her eyes flashed, "I grow so furious at them for *believing* the silly stories that I'd like to slap their faces—those people who believe whatever they read about people, without knowing either the circumstances or the truth of the things they criticize them for.

"Pick raisins out of bread? If I choose, I shall continue to pick raisins out of bread! It happens that raisins are good for me, and bread, besides being fattening, is not. And if I am served raisin bread again, I'll do the same thing!

"I *did* sit on the floor at that press reception in New York. Does the writer of this letter realize that there were only twenty-five chairs—and over one hundred guests in the room? I surrendered my chair to an elderly lady of the British press. I remained standing until the French correspondents, who were sitting in a group on the floor, began asking me questions. As I chatted with them, quite naturally, I joined their group. Is there anything so very childish about that?

"I've been criticized for dancing with gardenias between my teeth. Just that. Do these people believe that I am an idiot? I assure them I'm not! It just happens that I'm one of those people who can't wear flowers. They wilt on me. So I carry them in my hand. *But not, I assure you, between my teeth!*"

● JOAN GLANCED AGAIN at a letter, trying to find some basis for a calm and judicious reply to its author. She told me the amusing—and pathetic—story of her reception in New York on her recent trip.

A reporter knocked on the door of her compartment soon after the train left Harmon. He had boarded it there to get an interview. Joan received him at seven-thirty. "I felt sorry for him—he must have risen at five to be there. He asked me about marrying Franchot. I said I'd discuss any other topic, but not that.

"I've been criticized for that, too. I told him we were just two funny people who preferred to keep such things for ourselves alone. That we'd never be married if he and others kept following us!

"We talked, finally, of other things. Then just as he left the train lurched and threw him against the wall. I apologized laughingly for the train's behavior, and said it had been like that for the whole trip. At night I had to stuff myself in the berth with pillows to keep from being thrown out.

"When I reached New York that story had been twisted and I read with astonishment JOAN CRAWFORD SAYS SHE HATES TRAINS BECAUSE SHE HAS TO SLEEP ALONE!"

It was amazing to find a star who is so deeply affected by a single criticism among the thousands of adulatory letters she receives. A friend told us a story about Joan and a certain writer who penned many uncomplimentary things about her—for no discoverable reason. Then he met Joan, and was won by her charm and naturalness.

"I never realized before how sensitive you are," he told her. "I never dreamed how much these things I have written about you might hurt."

[*Continued on page 73*]

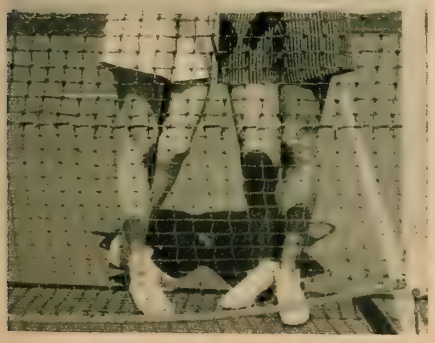




— Photo by Charles Rhodes

Mr. and Mrs. Franchot Tone . . . . Joan Crawford's marriage began a series of hot criticisms aimed in her direction. Now she talks back with revenge!





Rhodes Photo

Absolute opposites, yet Anita Louise and Dolores Del Rio are good friends who mutually enjoy their contrasting traits

The HIGH COST of Hollywood Kisses

by KATHARINE HARTLEY





LOVE IS THE most expensive ingredient that goes into the making of a motion picture. A kiss that lasts four seconds on the screen takes nearly four hours to make and costs about $4,000! But if kisses cost twice that much, they'd still be worth it—for their box office return runs into millions.

I've heard dozens of women raving about *Mutiny On The Bounty*. But do they lay emphasis on the stirring story, on the fine photography, or on the deep rich characterizations? They do not. The first crack out of the box is, "My dear, such love scenes! Gable and Mamo! They made my knees weak!" So you see, while the sea part of that story was for men, the love story was for women—and without those love scenes *Mutiny* might have been a box office flop! The greatest pictures in the world, without love, seldom meet their mark!

Yet love scenes give producers, directors, cameramen, actresses and actors the biggest kind of a headache. On the day a big love moment is to be filmed, all the people on the picture—even members of the technical crew—have what is commonly known as the kissing jitters!

First of all the set is closed. No visitors! And, especially, no visitors from the publicity department. Romantically inclined scribes are too apt to jump to conclusions when they see a blush on the leading lady's cheek during the kissing scene. And after all the blush, or flush, might mean anything. It might mean embarrassment, hate, warmth—or, yes, it might mean love. But if that is the case—all the more reason for keeping the publicity department out!

● SO, WITH A CLOSED set, the atmosphere is naturally more tense than usual. Extras stop playing bridge and gather around, gaping with curiosity. Make-up experts and hairdressers, too, leave the dressing rooms for the front line of the scrimmage—so they'll be ready to make repairs after each "take." Wardrobe men and women arrive on the set with duplicate wardrobes for the kisser and the kissee . . . and milady's maid stands by with the smelling salts!

You think it's not as bad as all that? Well, it is! A kiss is not so easily done as said. It must be plotted and blue-printed just as carefully as any other bit of movie action. The cameraman has the most difficult job. Suppose Leslie Howard is kissing Norma [*Continued on page* 55]



High pressure moments on any set—with the public barred! Top, Gene Raymond and Wendy Barrie matched noses perfectly for this scene; center, a tender moment in *Anthony Adverse* between Fredric March and Olivia de Havilland, when one small error would make the audience laugh at the wrong time; below, Leslie Howard and Norma Shearer in an intimate scene from the picture *Romeo and Juliet*

He Kidded His Way to the Top



There's just one way to roll a fag correctly, says Director Taurog. He's showing Bing Crosby the technique in this lull during shooting of *Rhythm on the Range*

NORMAN TAUROG, ace film director who recently completed Eddie Cantor's *Strike Me Pink* and is now directing Bing Crosby in *Rhythm on the Range*, on more than one occasion has been described as the man who never grew up.

Even more aptly, however, should he be dubbed the man who kidded his way to the top. For Taurog's whole existence is influenced and determined by his unusual outlook upon life, and through his uncanny ability to rib everything and everybody he has risen to an enviable spot among the foremost directors of the motion picture screen.

At the ripe old age of nine, he made his début on the stage . . . and right off, slam-bang, made up his mind to be a dramatic actor that would put an end to ALL dramatic actors. Ere he had tread the boards a single week, it was in the bag . . . and even he trembled to think what would happen when he ultimately turned on the heat. (Modestly, he reckoned this might take a year or so.)

Straightway, he proceeded toward his goal, simply wowing audiences with the force of his histrionic powers. Then . . . he discovered he had been interpreting a comic character.

● FOR A TIME, YOUNG MR. TAUROG was crushed. How was he going to achieve his object, he wanted to know, if he had to play comedy. LOW comedy, he added, bitterly—he'd heard this expression somewhere and the term remained with him.

His mother took him aside and explained gravely that to be able to make people laugh and forget their troubles was one of the greatest of all gifts. Intrigued by her glowing words. Normie—he preferred to be called Norman, however (more dignified, you know)—reconsidered. Toying with the idea, he decided possibly somebody else should be the one to startle the world with emoting . . . and promptly cast in his lot with HUMOR.

For seven years, young Taurog appeared on the stage in many successful plays, among them *The Good Little Devil* with Mary Pickford. When Biograph filmed this stage play, with Mary in the leading rôle, Norman was drafted for the same rôle he had portrayed before the footlights, and the movies gained a son destined to do them proud in later years.

As a clever juvenile, then, he worked with such actresses as Edith Roberts and Florence Lawrence. But directing finally overshadowed Taurog's interest in acting—perhaps because nobody wanted him when he reached the awkward age—and he determined to put into practice ideas he had stored up over a period of years. Consequently, he became an assistant director with the old Imp Company, famous for its comedies.

So adroit was his comedy sense that soon he was sent to California and embarked upon a career as a comedy director in his own right. One of the prime reasons why Larry Semon held forth so long at the top was due largely to Taurog's priceless megaphoning. For three years he directed all the comedian's productions, later joining Educational Films as one of that company's ablest comedy constructors and directing geniuses. From short subjects, with his talent, it was but a step to features.

● ONCE IN THE feature field, Taurog proceeded to go to town, so to speak. Even in two-reelers he had made a name for himself in the direction of children, regardless of their age, and with this experience, added to his uncanny knowledge of child psychology, he turned out one of the greatest boy pictures ever made, *Skippy*. Incidentally, he was responsible for the casting of Jackie Cooper in the title rôle, a part that immediately skyrocketed Jackie to everlasting screen fame.



Here's Mr. Taurog with Jackie Cooper, his nephew. The director was largely responsible for Jackie's early success—but he made the boy stand on his own feet!

For his masterly work in this picture, Taurog won the directorial award of merit given in 1931 by the Academy of Motion Picture Arts and Sciences. And now he really came into his own, for in rapid succession he turned out one hilarious production after another, always, however, interpolating his films with poignant bits of action, packing them cram full of heart interest.

● REMEMBER MAURICE CHEVALIER in *A Bedtime Story*? One of the most popular pictures ever filmed, Taurog, through his priceless ability to "kid," built this from just another Chevalier appearance to a brilliant work of art. Discovering another little boy, this time a tot less than a year old—yes, Baby LeRoy—he put him in scenes throughout the feature with the Frenchman and the result will always be recalled with chuckles of delight.

For this picture, Taurog resorted to tried-and-true home methods of working with the baby, since LeRoy was too young to take direction . . . and, also, in working upon the audience's imagination and emotions.

In one scene, you may remember, Chevalier lets Baby LeRoy, whom he has taken into his home as a foundling, play with his watch. Immediately, the baby hurls it to the floor, completely demolishing it. Whereupon, Maurice, with malice aforethought, prevails upon his valet, Edward Everett Horton, to allow the infant to play with his timepiece. The audience howled with mirth anticipating what was

[*Continued on page 56*]

GANTNER
Floating Bra
SWIM SUITS



"Jinx" Falkenberg, appearing in Big Brown Eyes Walter Wanger Productions!

Miracles of smartness! Gantner floating bra* suit (above) in gorgeous quilted matelassé . . . cork buttons . . . $8.95. Below, uncut velvet effect, soft as sea-mist . . . perfectly adjustable, with multicord straps . . . $7.95.
(*amazing concealed semi-detached uplift, found only in a Gantner)

Gantner styles at smart shops everywhere!
(Style book upon request)



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Beauty in the Evening

The arms and shoulders are nearly as important as the face in an evening gown or at the beach

By Ann Vernon



Lovely arms, shoulders and back, like Jean Harlow's, are assets to be guarded carefully

WHY OTHERWISE beauty-conscious girls will neglect their arms, shoulders, back and throat, when it is well known that these are among their most valuable beauty assets, I can't imagine. The popular girl at a formal night party never forgets this fact.

But nevertheless, girls who devote hours to keeping their hair sleek and shining, their eyelashes curled and their fingernails gleaming, pay no more attention to arms, back and neck than they do to the national deficit! They scarcely remember an evening gown is all-revealing. They *should* know better, too, for Hollywood, alive to all phases of feminine beauty and glamour, has always emphasized these "forgotten charms" and required every actress to care for them as faithfully as she cares for her face, hair and slim waistline. Witness the luscious and the matchless contour of Harlow's arms and back in the photograph on this page!

You can't hide your arms and back these days, especially in summer. Your bathing suit, your sleeveless, backless sports dresses and your evening frocks, so frankly low and so revealingly simple, make arms and backs terribly obvious. And, even though your face, above your cool tennis dress, is a picture of loveliness, you mustn't think that red, rough arms, blemished back and dingy throat will pass unnoticed.

There are four factors in attaining and preserving beauty in this respect. First, the contour of your arms, back and throat must be normal and in proportion to your size; second, your posture must add to their beauty instead of concealing it; third, the skin itself must be kept smooth, refined and youthful in texture and, finally, correct make-up must be used to provide the same finished effect as facial make-up.

● IF YOU ARE OVERWEIGHT or underweight you must, of course, correct this condition before you can have beautifully formed arms, shoulders and throat. That means a sensible routine based on restricted diet and reducing exercises. If, however, your figure is normal except for the arms or neck, you must concentrate on these faults.

If, for example, you have fat upper arms that make you feel miserable in an evening dress, or a back so bony it looks murderous, there are beneficial exercises

[*Continued on page 63*]

Write Ann Vernon regarding your beauty problems. She will be glad to serve you personally concerning the skin, hair and figure. Don't hesitate to ask for the trade names of the interesting products mentioned in this article. Address Miss Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York. Be sure and enclose a stamped and addressed envelope for her reply. There's no other charge!



-BUT THAT WASN'T THE REAL REASON SHE COULDN'T GET A JOB













—clears the skin

by clearing skin irritants out of the blood

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Don't let Adolescent Pimples be a handicap to YOU

AFTER the beginning of adolescence—from about 13 to 25, or even longer—many young people are troubled by pimples.

During these years, important glands develop and final growth takes place. This causes disturbances throughout the body. The skin gets oversensitive. Waste poisons in the blood irritate this sensitive skin and pimples break out.

Fleischmann's fresh Yeast is often prescribed to help get rid of adolescent pimples. It clears these skin irritants out of the blood. Then —pimples go!

Eat 3 cakes daily—one about ½ hour before each meal. Eat it *regularly*—plain, or in a little water—until your skin clears. Start today!



ROSINA LAWRENCE
20TH CENTURY FOX STAR

Choose one of Duart's Hollywood Hairstyles and your hair can be as lovely and alluring as that of any star

It's the truth! A screen star's coiffure is her ONE personal feature that you can copy exactly. First, send for the FREE book of Duart's screen star coiffures. Then, take it to your hairdresser and do just as the lovely stars themselves do—demand a genuine Duart Permanent Wave. Duart is the only wave endorsed by the MOTION PICTURE HAIRSTYLISTS GUILD. The distinguished members of the Guild are responsible for the beauty care of each and every star in all Hollywood Studios. Their highly prized beauty advice has brought glamour and allure to many a star. No matter what type or color hair you have, a Duart Permanent Wave will bring you new and radiant loveliness.

Remember to ask for *your* SEALED package of Duart waving pads for your next permanent.

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Choose from 12 beautiful shades. No dye—no bleach. Rinses the hair "squeaky clean" and adds a touch of sunlight. Send 10 cents for a full 2-rinse package and the FREE book of Duart's Screen Star Coiffures. See coupon.

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☐ Chestnut Brown ☐ Golden Brown ☐ White or Gray (Platinum) ☐ Golden Blonde
☐ Titian Reddish Brown ☐ Titian Reddish Blonde ☐ Ash Blonde ☐ Light Golden Blonde

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DUART, 984 Folsom Street, San Francisco, Calif. Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Hollywood Coiffures for 1936."

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6

DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

NEW TYPE CREME OVERNIGHT

by DORIS DUMONT

HELP! I'm becoming hysterical. Phones ring, photographers dash in and out, mail pours in by the bagful, four secretaries work at racing speed to keep up. Who would have thought the introduction of this new type creme made from milk would have caused such a tidal wave of interest. Excuse me if I sound breathless and confused. The magazine has just wired, "Where is your article—you are late," so I'm writing this and eating a three o'clock sandwich at the same time (no lunch today), for this copy must make the next air mail.

BEAUTY editors of famous magazines and newspapers all over the country are writing, wiring and telephoning for information to give their readers on this, the first beauty creme ever made from milk. At the same time, stars, social celebrities, and hundreds of others just like yourself, dear reader, are writing in to say that never in all their lives have they used any creme, lotion or soap, that produced such marvelous results—and so quickly. I'm not good at astrology or fortune telling but I predict right here and



BELOW: *Kathleen Burke, famed "Panther Woman" of the screen, removing her makeup with Creme of Milk.*



ABOVE: *Gilda Grey, soon to be seen in "The Great Ziegfeld," says, "Every beauty-wise woman knows that nothing can replace milk on the skin."*

now that Creme of Milk—that's the name of this new type creme, will revolutionize the whole face creme industry. As you perhaps know there are thousands of brands of face creme, but never before in all the world has anyone succeeded in making a face creme from pure, fresh, dairy milk. Let me pause here and give you briefly the reasons why Creme of Milk is such an overnight sensation.

MILK has been famous as the Number 1 skin beautifier for thousands (yes, thousands!) of years. Scientists have now found out why. Milk contains certain delicate oils that are very closely related to the natural oils of the human skin. You see both the milk oils and the skin's own oil are produced by the same natural process—glandular secretion.

THESE milk oils can penetrate the outer skin tissue and the pores more quickly and

BEAUTY IS SENSATION!



BELOW: *Maxine Jennings, star of "The Witness Chair," RKO Radio picture, marvels at the quick, easy cleansing effected by Creme of Milk.*



ABOVE: *Edith Hubner, Guild member and head of the Hairstyling Department at Metro-Goldwyn-Mayer, says: "Even blase Hollywood has never seen any creme to equal Creme of Milk."*

more deeply than any face creme ever known before. Besides, the milk oils have a revitalizing effect on the skin and bothersome blackheads, clogged pores, dryness, roughness, oiliness and other skin surface troubles are quickly banished.

THE skin specialist explains it this way. Ordinary cremes, lotions or soaps *remove* the natural oil from the skin at the same time the dirt and makeup are removed. Thus, almost every woman today is bringing on skin trouble by actually *starving* her skin for natural oil. Prove this to yourself, the specialist says, by comparing the skin on your face with the skin on other parts of your own body.

REPLACE the lost natural oil and you will quickly win back the natural beauty of your complexion. It's as simple and easy as that. But then, aren't all the best things really simple?

STORES everywhere are being supplied with Creme of Milk as fast as possible but production is far behind. Best thing to do is write direct to me (I'll hire four more secretaries if I have to) and you'll get your first jar of Creme of Milk by return mail—postage paid. Send fifty cents for regular size jar or $1 for large economy size. Address your letter to Doris Dumont, Hollywood, Calif. P.S.—Creme of Milk will stay sweet and fresh practically forever.



BELOW: *Mrs. Peverell Marley, Hollywood socialite and lovely wife of camera expert Marley, snapped at headquarters of the Motion Picture Hairstylists Guild.*



ABOVE: *Joan Marsh, fascinating young RKO star, snapped while opening her first jar of Creme of Milk.*





BEAUTY CREME made from *Milk*

Milk replaces lost natural oils of the skin—then dryness, blackheads, coarse pores and other blemishes are banished.

No ordinary creme, lotion or soap has ever been able to duplicate the amazing effects of milk on the skin. And now all the beauty benefits of pure fresh dairy milk have been made into a delightful and entirely new type of face creme—Duart's Creme of Milk. This is the quickest, simplest, easiest and most effective beauty treatment ever. Just a minute morning and night. You can almost feel your skin drinking it in. Creme of Milk positively will not grow hair and it will stay sweet and fresh no matter how long the jar sits on your dressing table. Mail our coupon now. You will be delighted and surprised at the thrilling effects Creme of Milk will have on your skin from the very first day.

All Hollywood Praises Creme of Milk

Hollywood's "Supreme Court" of beauty is officially known as the Motion Picture Hairstylists Guild. They are responsible for the beauty care of EVERY STAR in every studio in Hollywood. All 85 of their official members ENDORSE CREME OF MILK, the *only* face creme they have *ever* endorsed.

LENORE SABINE, President of the Motion Picture Hairstylists Guild and Head Hairstylist of Paramount Studios says: "Creme of Milk is truly a NEW TYPE of creme. There is nothing else like it—every star I know is using it to protect the beauty of her skin."



NINA ROBERTS, Vice President of the Motion Picture Hairstylists Guild and Head Hairstylist at United Artists Studio says: "Creme of Milk is the greatest cosmetic discovery of our time. Use it just once and you'll never go back to ordinary cremes."

MAE CLARKE

starring in "A House Of A Thousand Candles," a Republic Production, says: "Milk has been the finest of all skin beautifiers since the beginning of civilization—and now that science has discovered how to make a beauty creme from milk—every woman can easily enjoy its marvelous effects on the skin."

DUART'S
creme of milk
ALL-PURPOSE FACIAL CREME

In 50c and $1 sizes at your favorite Cosmetic Counter

TRY CREME OF MILK *for only* 10c

Mail Coupon Today to DUART, 984 Folsom St. San Francisco, Calif.

I enclose 10c for which please send me ONE regular 20 cent size jar of Creme of Milk.

Name .....

Address .....

City ..... *State* 6



"I ask for garments made of Spun-lo"

It's Stabilized to Resist Runs . . . Shrinking and Fading

PUT an end to guesswork in buying undergarments! A new, finer rayon fabric has been developed. It is called Spun-lo. And it is stabilized! Made of finest rayon yarns, scientifically controlled to assure absolute evenness of texture and uniform tensile strength. No weak spots to break into runs. And a special process gives it a permanently dull lustre. Get Spun-lo stabilized rayon in all your undergarments. It costs no more. As always, the price depends on styling and workmanship. You'll be amazed to find how long it wears . . . how beautifully it fits after washing. Also available in men's undergarments.

INDUSTRIAL RAYON CORP.
Cleveland, Ohio



LOOK FOR THIS LABEL WHEN YOU BUY UNDERGARMENTS . . *In addition to the brand name of the maker, look for this label which identifies the Spun-lo fabric in underthings.*

Spun-lo Guaranteed AS ADVERTISED IN GOOD HOUSEKEEPING MAGAZINE
The Stabilized Rayon Fabric

TOPPER'S REVIEWS

If he waves his hat, it's grand! Otherwise—!

by TED MAGEE



For top notch satire, see *The Moon's Our Home.* Margaret Sullavan and Henry Fonda do a marvelous job

THE MOON'S OUR HOME—(Wanger-Paramount)—Climb aboard for a dizzy ride through a world of delightful madness, expertly negotiated by Margaret Sullavan and Henry Fonda. Here is 80 minutes of grand comedy, yet behind it all is a touch of sadness created because this film is too close to the actual human lives of Margaret and Henry, who once knew each other as husband and wife in real life. There is, for instance, their marriage in this picture—and separation. It's all in high humor, yet one senses an undercurrent of stark realism. Then they meet again. Says Margaret: "I'm the girl you married once." Replies Henry: "I'll never let you leave again." And Margaret whispers fervently: "I'll never want to go again!" Lines like those lend real drama to the play. And the preview audience felt every ounce of it, too.

But about the picture: Margaret plays the rôle of Cherry Chester, movie star, who hates all globe trotters. Henry Fonda is Amberton, world traveler, who scorns all movie stars. Traveling incognito they meet, fall in love, get married. When the truth outs, the best fun begins. Third most important person in the excellent cast is Charles Butterworth, who is amusing despite the fact that his rôle holds very little.

SMALL TOWN GIRL—(M-G-M)—It's the season for the return of old favorites at M-G-M; in *Small Town Girl* Janet Gaynor makes her 1936 début almost simultaneously with Loretta Young in *The Unguarded Hour* (elsewhere in this column.) Janet's rôle is made to order: she is a small town girl sick of old associations. Meeting Robert Taylor, she goes on a fling with him, ending up at the parson's. The rest of the picture is devoted to their marital woes, with Lewis Stone excellently portraying the father-in-law and Binnie Barnes the other girl. *Small Town Girl's* appeal lies in Janet's unhappy position, Taylor's undeniable charm. Edgar Kennedy is in for a good comedy rôle. Other well known players, such as Andy Devine, contribute to the good impression.

As a result, one feels a due amount of pity for Janet's lonely situation, yet at the same time finds the whole picture full of chuckles. It looks like another step upward for Taylor, who shares honors equally with the young lady. And if you have forgotten Janet in the lapse of a year, this will bring her sharply back into the focus of your eyes.



***The Country Beyond* is a vigorous outdoor picture, with Robert Kent, Rochelle Hudson, and lovable dog-star Buck**



***Small Town Girl* brings Janet Gaynor back to the screen, with handsome Robert Taylor as her leading man**



Shades of *Oil for the Lamps of China!* Pat O'Brien and Josephine Hutchinson are paired again in *I Married a Doctor*

MR. DEEDS GOES TO TOWN—(Columbia)—Every now and then little Columbia Studios step forth and present one of the finer pictures of the year. Frank Capra has done it again in *Mr. Deeds,* which you may have heard of before as *Opera Hat,* one of its several tentative titles. Gary Cooper, an unassuming young man of the hills, inherits a mere 20 million. He goes to New York where a misunderstanding press nearly drives him crazy. Despite the advice of his anti-press agent, Lionel Stander, he gets into a mess of trouble, largely through the keen reporting of Jean Arthur, a lady of the press. Then his scheming lawyers have him arrested on an insanity warrant. The courtroom session is one of the funniest things in ages. Gary Cooper is at his very best in *Mr. Deeds,* and the film is so full of excellent players that we really can't begin to name them. Biggest laugh: Cooper playing the tuba in the brass band at the railroad sta-

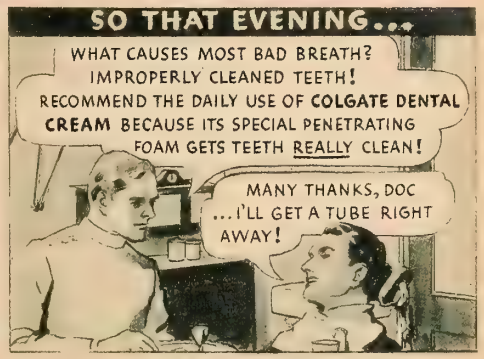
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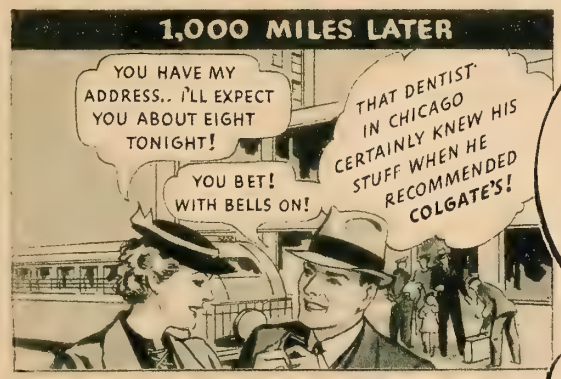


You'll enjoy Loretta Young, Roland Young (above) and Franchot Tone, the three stellar characters in *The Unguarded Hour*









NO OTHER TOOTHPASTE EVER MADE MY TEETH SO BRIGHT AND CLEAN!



Most Bad Breath Begins with the Teeth!

REMEMBER this important fact—and take the *sure* way to avoid bad breath! Use Colgate Dental Cream. Its special penetrating foam removes decaying food deposits lodged between the teeth, along the gums, and around the tongue—which dentists agree *cause* most bad breath. At the same time, a unique, grit-free ingredient polishes the enamel—makes teeth sparkle.

Try Colgate Dental Cream—today! Brush your teeth . . . your gums . . . your tongue . . . with Colgate's. If you are not entirely satisfied after using one tube, send the empty tube to COLGATE, Jersey City, N. J. We will refund TWICE what you paid.



How to Build Up WEAK, SKINNY RUNDOWN NERVOUS FOLKS..!

Feed Them "Strength Building Iodine" for Blood and Glands!



Thousands Say It's Quickest Way to Add Lbs. of Solid Flesh—Make You Strong and Rugged—Make You Sleep, Eat and Feel Better—Advise Seedol Kelpamalt for Best Results!

Here's new hope and encouragement for thousands of even naturally skinny, weak, worn out, haggard-looking men and women whose energy and strength have been sapped by overwork and worry, who are nervous, irritable, always half sick and ailing. Science says one of the principal causes of these rundown conditions is "GLANDS STARVING FOR IODINE." When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay skinny, pale, tired-out and rundown.

The most important gland—the one which actually controls body weight and strength-building—needs a definite ration of NATURAL ASSIMILABLE IODINE all the time—to regulate metabolism—the body's process of converted digested food into firm flesh, new strength and energy.

Thousands say, for NATURAL IODINE in convenient concentrated and assimilable form, take Seedol Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1,300 times more iodine than oysters, once considered the best source. 6 tablets alone contain more NATURAL IODINE than 486 lbs. of spinach or 1,387 lbs. of lettuce.

Try Seedol Kelpamalt for one week and notice the difference. If you don't gain at least 5 lbs. of "stay there flesh," feel stronger, eat better and sleep better, the trial is free. 100 jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 825, 27-33 West 20th St., New York City.

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Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

The Projection Room

by JACK SMALLEY



In *Sutter's Gold*, Edward Arnold portrays both fact and history. In the above scene Arnold (Gen. Sutter), prepares to leave the Hawaiian Islands as his companion, Lee Tracy, weds a native girl, Rita Rozelle. Mitchell Lewis plays the rôle of King Kamehameha

SUTTER'S GOLD
(Universal)

● Epochal westerns, of the calibre of *The Covered Wagon*, are coming back to the screen. First of these is Universal's great picture, *Sutter's Gold*, based on the amazing exploits of a Swiss adventurer, Johan Sutter, which held the Projection Room enthralled for more than two hours of stirring action.

Picture shows that Jim Cruze, *Covered Wagon* director, has lost none of his virile power for projecting the real flavor of the West onto the silver screen. And it is a field day for Edward Arnold. He dominates every episode. Lee Tracy and Binnie Barnes are excellent — Binnie grows more beautiful with each new picture.

After seeing the film, all of us were curious to learn the facts behind this romantic version of Sutter's life. It is a colorful section of American history that unfolds.

Sutter founded his fort at Sacramento, He had come overland to the coast via the Oregon Trail, only to find that there was no way to reach California by land in the wintertime. He had to sail to Hawaii in order to reach San Francisco!

He landed there some sixty years before Hawaii was annexed to the United States. His arrival there was published in The Sandwich Islands Gazette with this notice:

Passengers Arrived

Per Hudson's Bay Barque Columbia from Columbia River. (Sunday, Dec. 9, 1838) Capt. J. Sutter.

He sailed from there the following April, aboard the Clemintina, for California. Ever alert to turn a dollar to his own advantage, Sutter speculated in copra and mother-of-pearl during those months, while he dreamed of an empire of his own.

Signing an agreement with residents of Honolulu, he deposited 75,000 Dutch florins which were to pay for the hire and shipment of an army recruited from native Hawaiians. The first contingent was to sail within 18 months of his departure. He was confident that he would find the land he sought by that time.

Capt. Sutter selected Hawaiians because he knew they were strong, sturdy and loyal. Their feats of seamanship and daring as members of the crews of American whalers in the Arctic had shown their ability to withstand hardships. His was to be no haphazard, unorganized expedition. To camouflage his movements at first he created Sutter's Pacific Trading Co. His army was to march and, if necessary, fight under the house flag he designed for his new company. This flag consisted of a "black bishop's crozier surrounded by six red stars on a field argent."

The rest of Capt. Sutter's story is well known . . . how he seized his domain in California; built his fort at Sacramento; gained fame, fortune and prestige; lost his great holdings when gold was discovered on his property; and spent the balance of his life in a fruitless effort to regain part, at least, of his losses.

To enact this story for films, 200 native Hawaiians were employed. Their swim from the ship to shore, following the mutiny staged by Sutter, is a highlight of the picture, although pure fiction. *Sutter's Gold* is a picture for all the family. It will send you to your history books, filled with new interest in the development of these United States.

UNBURDEN!

HOLLYWOOD Magazine wants to hear from you by letter. We'll trade a dollar bill for every letter worth printing. Write us now—write about any film subject on your mind. We're in the mood to listen!

Brief Guide

PUT THESE ON YOUR "MUST" LIST:

Rose Marie—(M-G-M)—Jeanette MacDonald and Nelson Eddy amid beautiful scenery and beautiful songs. One of the very best.

Trail of the Lonesome Pine—(Paramount)—Glorious Technicolor that marks a milestone; fine performances by MacMurray, Sidney, Fonda, Fred Stone.

The Great Ziegfeld—(M-G-M)—Three hours of gorgeous spectacles in one of the best pictures ever! Luise Rainer, William Powell, Myrna Loy.

The Country Doctor—(20th Century)—It's a natural with the Dionne quints, Jean Hersholt and swell cast.

Magnificent Obsession—(Universal)—Irene Dunne and Robert Taylor in the screen version of the best seller.

Captain Blood—(Warners)—In which you meet a dashing hero by the name of Errol Flynn and get better acquainted with lovely Olivia de Havilland.

Mutiny on the Bounty—(M-G-M) — Gable, Laughton and Tone in a magnificent saga of the sea.

Thanks A Million—(20th Century)—Rollicking musical with Dick Powell as the ultra-star.

Night at the Opera—(M-G-M)—Three Marx brothers raise the roof at the opera. Screamingly funny.

Story of Louis Pasteur — (Warners) — Paul Muni, Donald Woods, Anita Louise in an absorbing science story.

I Dream Too Much — (RKO) — Lily Pons brings her voice and personality to the screen. You will not be disappointed.

Midsummer Night's Dream—(Warners)—All star cast makes Shakespeare easy to take. Glorious settings.

Diamond Jim—(Universal)—Edward Arnold clicks magnificently in the life story of the famous Diamond Jim Brady.

WATCH FOR THESE BETTER FILMS:

Petrified Forest—(Warners)—Leslie Howard and Bette Davis continue the high standards of the stage play. Swell desert stuff.

Anything Goes—(Paramount) — Bing Crosby, Ethel Merman and superior cast in a tuneful musical show.

Wife vs. Secretary—(M-G-M)—Myrna Loy, Jean Harlow and Clark Gable. Jean has sex without lowcut gowns, and her wild shouting is all missing.

Message to Garcia—(20th Century)—John Boles, Barbara Stanwyck, Wallace Beery in a pretty good picture.

Little Lord Fauntleroy—(Selznick)—Dolores Costello and Freddie Bartholomew in a picture that is almost aces.

These Three—(Goldwyn)—Joel McCrea, Merle Oberon, Miriam Hopkins and a pair of fine kid actors. Really grand picture.

Love Before Breakfast—(Universal)—Carole Lombard and Preston Foster make an unimportant picture very entertaining indeed.

Robinhood of El Dorado—(M-G-M)—A saga of the gold rush with Warner Baxter doing a marvelous job. Picture should have been epic; just missed.

Rhodes—(Gaumont-British)—Walter Huston's performance makes this worth while. Low on love interest, high on drama.

Modern Times—(United Artists)—Charles Chaplin returns to the screen in good comedy. Maybe not his very best, but good.

Gentle Julia—(20th Century) — Jane Withers ascends the long trail to box office hits with this one. Tarkington stuff.

Desert Gold—(Paramount)—Rates mentioning because it represents top notch westerns.

Three Godfathers—(M-G-M)—Chester Morris, Lewis Stone and Irene Hervey do a western in nice style.

Snowed Under — (Warners) — George Brent, Genevieve Tobin, and typical Warner cast in a bang-up comedy.

Next Time We Love—(Universal—A tragic, poignant story of career vs. marriage enacted by Margaret Sullavan and James Stewart.

The Milky Way—(Paramount)—Harold Lloyd's newest and perhaps funniest screen yarns. Swell supporting cast.

Prisoner of Shark Island—(20th Century)—The story of a Civil War martyr, Dr. Samuel Mudd, played expertly by Warner Baxter. Tragic but highly interesting just the same.

Captain January — (20th Century) — Shirley Temple turns orphan in this picture, one of her

[*Continued on page 62*]

DO BRUNETTES LOOK OLDER THAN BLONDES



No!

THE ANSWER IS THAT 7 OUT OF 10 BRUNETTES USE THE WRONG SHADE OF FACE POWDER!

BY *Lady Esther*

If there's one thing women fool themselves about, it's face powder shades.

Many women select face powder tints on the wrong basis altogether. They try to get a face powder that simply matches their type instead of one that enhances or *flatters* it.

Any actress will tell you that certain stage lights can make you look older or younger. The same holds true for face powder shades. One shade can make you look ten to twenty years older while another can make you look years younger.

It's a common saying that brunettes look older than blondes. There is no truth in it. The reason for the statement is that many brunettes make a mistake in the shade of the face powder they use. They simply choose a brunette face powder shade or one that merely matches their type instead of one that goes with the *tone* of their skin. A girl may be a brunette and still have an olive or white skin.

One of Five Shades is the Right Shade!

Colorists will tell you that the idea of numberless shades of face powder is all wrong. They will tell you that only five shades are necessary and that one of these shades will flatter your tone of skin.

I have proved this principle. I know that five shades will suffice. Therefore, I make Lady Esther Face Powder in only five shades. One of these five shades, I know, will prove just the right shade for you. It will prove your most becoming and flattering.

I want you to find out if you are using the right shade of face powder for *your* skin. I want you to find out if the shade you are using is making you look *older* or *younger*.

One Way to Tell!

There is only one way to find out and this is to try all five shades of Lady Esther Face Powder—and that is what I want you to do at my expense.

One of these shades, you will find, will instantly prove the right shade for you. One will immediately make you look years younger. You won't have to be told that. Your mirror will cry it aloud to you.

Write today for all the five shades of Lady Esther Face Powder that I offer free of charge and obligation. Make the shade test before your mirror. Notice how instantly the right shade tells itself. Mark, too, how soft and smooth my face powder is; also, how long it clings.

Mail Coupon

One test will reveal that Lady Esther Face Powder is a unique face powder, unparalleled by anything in face powders you have ever known.

Mail the coupon or a letter today for the free supply of all five shades that I offer: I will also send you a 7-days' supply of my Four-Purpose Face Cream.

(*You can paste this on a penny postcard.*) (23) **FREE**

Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder; also a 7-days' supply of your Lady Esther Four-Purpose Face Cream.

*Name*_____

*Address*_____

*City*_____ *State*_____

(*If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.*)

"No more 'tired,' 'let-down feeling' for me."



"I reasoned that my red blood corpuscle strength was low and I simply took a course of S.S.S. Tonic and built it back."

IT is all so simple and reasonable. If your physical let-down is caused by lowered red blood corpuscles—which is all too frequent—then S.S.S. Tonic is waiting to help you...and will, unless you have a serious organic trouble that demands a physician or surgeon.

Remember, S.S.S. is not just a so-called "tonic." It is a tonic specially designed to stimulate gastric secretions, and also has the mineral elements so very, very necessary in rebuilding the oxygen-carrying red corpuscles in the blood.

This two-fold purpose is important. Digestion is improved...food is better utilized ...and thus you are enabled to better "carry on" without exhaustion—as you should.

You may have the will-power to be "up and doing" but unless your blood is in top notch form you are not fully yourself and you may remark, "I wonder why I tire so easily."

Let S.S.S. help build back your blood tone...if your case is not exceptional, you should soon enjoy again the satisfaction of appetizing food...sound sleep...steady nerves...a good complexion...and renewed strength.

S.S.S. is sold by all drug stores in two convenient sizes. The $2 economy size is twice as large as the $1.25 regular size and is sufficient for two weeks treatment. Begin on the uproad today. © S.S.S. Co.

S.S.S. TONIC

Makes you feel like yourself again



Hollywood Newsreel

(Continued from page eleven)

Cabot Abandons Golf

COOL, EMOTIONLESS Actor Bruce Cabot has given up the noble game of golf . . . temporarily, no doubt. Cabot, playing with some friends a short time ago, became so excited that he wrapped a $25 mashie around a tree and left the course. True to his word, he hasn't returned to the game—yet.

• •

Loretta's Scheme Of Life

THE RUMOR PERSISTS that Loretta Young will shortly announce her betrothal to the four-times-wed Eddie (Director) Sutherland, nephew of Thomas Meighan. And Loretta is all worn out from issuing denials.

What the gossipers haven't heard, however, is Loretta's oft-repeated vow that she will never marry again until she is ready to cast aside her screen career.

"And that day is a long way off!" emphatically adds the young star.

• •

Stanwyck's Situation

TWO IMPORTANT CONSIDERATIONS stand as barriers against the rumors Barbara Stanwyck will marry Robert Taylor in days to come.

Barbara's divorce from Frank Fay will not become final for another nine months. Further, it may never become final! Friends say that when Barbara parted with her husband, she made him this promise: If he re-established himself professionally within one year, she would return to him. In the last few weeks Fay's popularity as a comedian on Rudy Vallée's program has zoomed; radio executives predict he will be the air's ace funny man.

• •

Personality Pair Chosen

CHOSEN AS THE "It" boy and girl of the season by the Screen Dancers' Guild, handsome Don Ackerman and lovely Patsy Donovan have caught the eyes of movie moguls in recent days. The two winners were selected at a gala ball in the Fiesta room of the Ambassador Hotel.

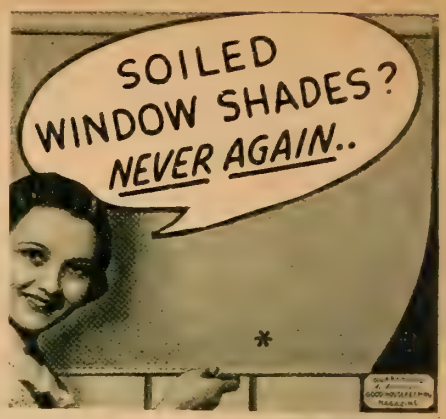
COOKING PRIZE WINNERS

Prizes in HOLLYWOOD Magazine's Recipe Contest go to the following lucky contestants:

$10 Prize: Mrs. Gertrude Daly, Lafayette, La.

$5 Prize: Mrs. Frank Raggio, San Francisco, Calif.

$1 Prizes: D. W. Spaulding, Meadville, Pa.; Mrs. Gertrude Staley, Vermilion, Ohio; Mrs. David A. Myers, Washington, D. C.; Sophie Soltes, E. St. Louis, Ill.; Mrs. Rose Silverstein, Roxbury, Mass.; Agatha J. Decker, Glenshan, Pa.; Mrs. R. O. Noble, Tiffin, Ohio; Mrs. M. R. Kunze, Houston, Tex.; Mrs. Mara Rhunka, Philadelphia, Pa.; Mrs. F. E. Trube, Houston, Tex.; Mrs. H. M. Davis, San Diego, Calif.; Mrs. Ruth Weld, Los Angeles, Calif.; Miss Agnes Geary, Everett, Mass.



***"I Keep My Windows Spic and Span with* 15c CLOPAY WINDOW SHADES**

CLEVER ME! I've found that 15c CLOPAYS look every bit as rich and lovely as costly shades. And they're so inexpensive I simply rip them off the rollers when they're soiled and attach fresh new ones in a jiffy with that patented gummed strip." Try it yourself! Millions now use 15c CLOPAYS! They wear amazingly—won't crack, fray or pinhole. Variety of smart patterns and rich, plain colors. Also see the new 15c *CLOPAY LINTONE that *"looks like costly linen."* See them in leading 5 & 10 and neighborhood stores. Write for FREE COLOR SAMPLES to CLOPAY CORP., 1595 York St., Cincinnati, Ohio.

FRECKLES

DISAPPEAR *in 5 to 10 days*



Don't worry over unsightly freckles. Here's a new way to remove them quickly and gently *while you sleep.* Simply apply Nadinola Freckle Cream over face and arms at night. Then watch freckles disappear usually in 5 to 10 days. Your skin is cleared, freshened, becomes satin-smooth. NADINOLA Freckle Cream is guaranteed by a laboratory with over 36 years' experience in this type of skin treatment. Only 60c at toilet counters; 10c size at Five and Ten Cent Stores. • Or send a dime for trial package to NADINOLA, Box 135, Paris, Tenn.

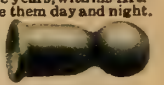
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—Every deaf person knows that—



Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness.



Artificial Ear Drum

THE WAY COMPANY
774 Hofmann Bldg. Detroit, Michigan

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That's where HOLLYWOOD Magazine takes you every month! Don't miss a single issue—and remember—it's only a nickel!

Skin torment *of* **eczema, rashes, chafing, dryness - quickly checked and healing promoted with**

Resinol

Sample free. Resinol, Dept. 11B, Balto. Md.

Gary Cooper's Second Honeymoon

(Continued from page nineteen)

Sandra may be burying each other in sand mountains. Perhaps the two of them are bicycling up and down curved roads. For, in that pastoral isle in mid-Atlantic, when you want to go places, you do it afoot or on horseback or you rent bicycles. There are no private automobiles available. Imagine! No traffic jams, no service stations, no stop-and-go signals!

The Coopers are living in a secluded little cottage overlooking the sea, a cozy place they admired the year before. The "servant staff" consists of one houseboy. No secretaries. No maids. No butlers and no chauffeurs. No telephones, no newspapers and no callers—except the grocer and the butcher. No guests—except Topper, their Sealyham!

And when they feel in a mood for exertion, they play tennis or badminton. And when it rains—as it does even in Bermuda!—they may put on their oldest clothes (they took very little else!) and saunter through the drizzle. Or they'll build castles in the cheery fire on their own hearth.

● Perhaps, Of A Saturday evening, as a special celebration, they'll dine at one of the hotels. They may dance once or twice, but the chances are they'll stroll down to the neighborhood theatre to see a picture they missed in Hollywood.

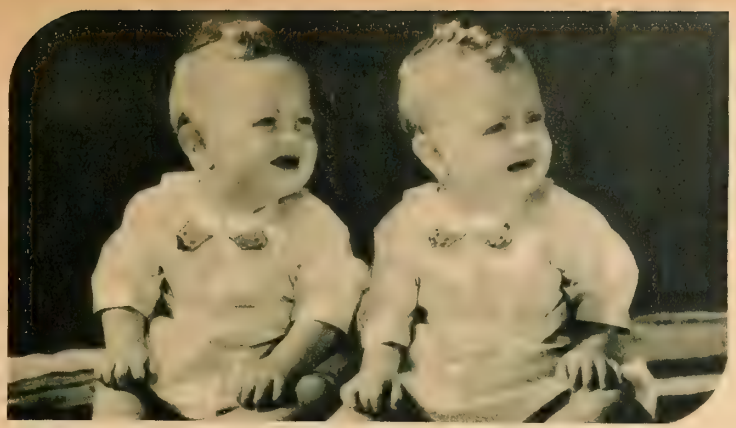
If they hold hands as they stroll through the star-splattered night, nobody will pay any attention to them. Just another couple, vibrant with youth, in love with life, delighted to be alone in a far-away corner of the world designed for contentment. Nobody will even know they exist—and they'll love it.

Bermuda is like that. Unlike Palm Springs, Miami, Biarritz or Honolulu, no one goes there to see or to be seen. It's a question of do-unto-others-as-you-would-they-would-do-unto-you, which means that vacationers—and honeymooners—are left to entertain themselves. Now do you know why Gary and Sandra couldn't wait to continue their honeymoon in Bermuda?

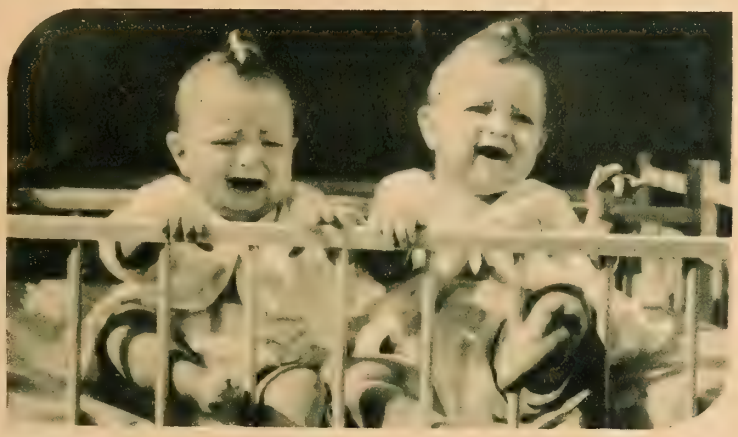
● When You Went Off on your holiday last year, chances are you took along "Anthony Adverse." The Coopers didn't—this time. But Gary clutched a copy of the new Ernest Hemingway book, "Green Hills of Africa," personally inscribed to him by the author. He also took along anthologies of the West, travel tales and one or two brisk novels of cowboy life. He can't get enough of the outdoors, even though his new Brentwood Heights estate overlooks mountains, valleys, the Pacific Ocean—and even Catalina Island on a clear day!

"And I'm going to do some sketching," Gary said, when we asked him about his holiday. "I used to be an artist. At least I thought I was—until four newspaper editors threw me and my cartoons out of their offices!"

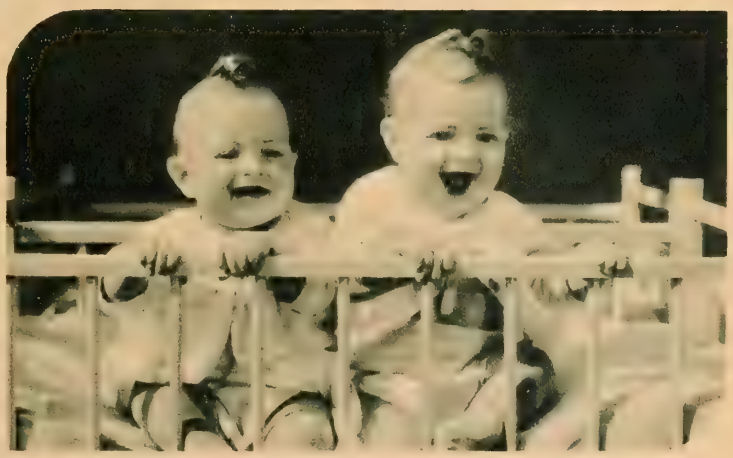
But, because he enjoys making pictures, Gary took along his painting and drawing outfits. He likes to make charcoal impressions of strangers, water-color landscapes, and water-color and crayon sketches of animal life. He'll bring back a sketchbook filled with such scenes—but not for publication.



"What! Go to bed? . . . Well, that's a dirty trick! We let you get us dressed up, and we did stunts for your old company . . . and now your dinner's ready, you pack us off to bed!"



"We won't lie down and go to sleep! Not one eye will we close all night long . . . you'll see how much noise twins can make! Our feelings are hurt—and we're prickly and cross!"



"Ah-h . . . ! She's getting the Johnson's Baby Powder! (Good teamwork, eh?) When we get rubbed with that silky-slick powder, we'll purr like kittens. Mother—we forgive you!"

• • •



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Topper's Reviews

(Continued from page thirty-nine)

tion as the town assembles to bid him good-bye. By all means see this rollicking film, and don't forget a single member of the family. You will remember it alongside of *It Happened One Night.*

BIG BROWN EYES—(Wanger-Paramount)—Humorous melodrama again with Cary Grant as the young detective and Joan Bennett the wise-cracking manicurist. Together they round up the gang of jewel thieves, but only after Joan graduates into the ranks of journalists. That now famous young villain, Alan Baxter, again steals into the picture and practically swipes the show. Despite his sophomoric appearance, Baxter currently bats 100 per cent as the sinister gun toter. Joan Bennett gets her best chance in a long time to act, and amazingly enough, she does a swell job. Come along for good entertainment.

THE SKY PARADE—(Paramount)—It's a parade for the kiddies because Jimmie Allen swings into action as the young sprout learning the ground end of flying. The story is apt to pall on adults, but there is no doubt that the youngsters will cheer when Jimmie, without air training, has to land a plane when the pilot has been killed. We won't bother to discuss the first three quarters of the picture. In the cast are Kent Taylor, William Gargan, Robert Fiske and Katherine DeMille. They all do what they can.

THE UNGUARDED HOUR—(M-G-M)—Occasionally there comes to every man an unguarded hour, a period in which later he is unable to account for his movements. Such is the basis for a strong mystery story revolving around Franchot Tone and Loretta Young, man and wife in this picture. Tone aspires to the attorney generalship, only to be arrested as a murder suspect because he cannot account for one brief hour in his life. Scotland Yard and its chief, Lewis Stone, believe that Tone is guilty. How he proves his innocence is something we won't reveal. Loretta Young is competent, lovely and intelligent in her return to the screen. Franchot Tone's rôle demands a top notch portrayal—and gets it. Every member of the supporting cast aids in making this one of the better mystery shows of the season. Roland Young particularly should be singled out for his deft handling of the comedy relief.

I MARRIED A DOCTOR—(Warners)—The title of this film is apt to be misleading. Our story does not concern the worries of a woman who married a physician, but rather the problems of a small town doctor (Pat O'Brien) who married a big-town girl (Josephine Hutchinson.) O'Brien brings her back to his narrow, provincial townsmen and expects everything to be hunky-dory. Miss Hutchinson, however, aspires to improve the town's beauty, joins efforts with a striving, misunderstood young archi-

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—*Charles Rhodes Photo*

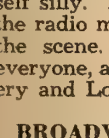
John Mack Brown, president of the L. A. Anglers and Liars Association greets Gene Raymond on his arrival home from Florida where Gene caught a 90 lb. marlin swordfish. Members on hand are Johnny and his wife, Gene and Anita Louise

tect, played by Ross Alexander. The latter soon mistakens her interest for love, thus precipitating a bad situation that ends inevitably in tragedy. Once again Pat O'Brien and his co-star create the mood found in *Oil for the Lamps of China;* nevertheless, this picture cannot assume the importance of the earlier film. It fails to carry much of the charm we expected, although proving to be quite absorbing in theme. You may recognize this picture as a remnant of Sinclair Lewis' opus, *Main Street.*

PETTICOAT FEVER — (M-G-M) — Contributing to the current flood of semi-sophisticated light comedy, Robert Montgomery and Myrna Loy band together in this film to handle a thoroughly amusing situation in the wilds of the north. Montgomery is the radio operator, snowed-in far away in Labrador. Out of the sky come Miss Loy and her fiance, Reginald Owen, when their plane gives up the struggle. Montgomery soon learns that Owen is something of a nit-wit character, proceeds to fall head over heels in love with the girl. Dialogue and action is confined to the radio cabin, yet there is plenty of reason for the audience to chuckle itself silly. Real complications arise when the radio man's former sweetheart enters the scene. *Petticoat Fever* will amuse everyone, and especially please Montgomery and Loy fans.



BROADWAY PLAYBOY — (Warners) —It's just possible that this picture will appeal to family groups. Warren William is the playboy who is about to marry June Travis. His old small town friend, Gene Lockhart, comes to town for the ceremony. Lockhart proceeds to gum up the situation in about as assinine a manner as one could imagine. His wife (real, as well as screen) shares honors with him and William, if there are any to give out. Maybe you had better go see for yourself. To those in the mood, the film might hold interest.





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What SHE TOLD WORN-OUT HUSBAND



She could have reproached him for his fits of temper—his "all in" complaints. But wisely she saw in his frequent colds, his "fagged out," "on edge" condition the very trouble she herself had whipped. Constipation! The very morning after taking **NR** (Nature's Remedy), as she advised, he felt like himself again—keenly alert, peppy, cheerful. **NR**—the safe, dependable, all-vegetable laxative and corrective—works gently, thoroughly, naturally. It stimulates the eliminative tract to complete, regular functioning. Non-habit-forming. Try a box tonight. 25c—at druggists.



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FREE: Beautiful five-color 1936 Calendar-Thermometer. Also samples of **NR** and **Tums**. Send stamp for packing and postage to A. H. Lewis Co., Desk 70H-4 St. Louis, Mo.

My Daughter, Bette

(Continued from page seventeen)

was just about to send out a searching squad when she walked proudly but wearily into the house.

"Well," she said, "I'll either be in high school tomorrow or I won't be."

She had gone to the principal and asked to take the high school entrance examinations. He told her that four of them had already been taken and that she could not take them all at one sitting and that he could not permit her to leave the room while taking them because she might talk to the other children.

● She Bargained With Him to permit her to take them provided she did not leave her desk until they were all completed. She sat from eight in the morning until after five at night—but she passed and the next day entered high school.

Bette had always been interested in the drama but did not study it seriously until she went to *Cushing Academy* at Ashburnham, Mass. There she studied every phase of it and received actual practice by playing in school plays. It was there that she met Harmon O. Nelson, Junior, who was to become her future husband.

She was sixteen then and they were very much in love. It is characteristic of Bette that she should stay in love with the same man all through the years until she finally married—seven years later. I remember when she came to Hollywood, so many people said, "Well, that'll be the last of Ham." But they didn't know Bette. No matter how many men came into her life, in her heart, it was always Ham.

After Bette finished at *Cushing*, she was determined to have a stage career and I was more than anxious to help her achieve her goal. Barbara had decided upon a University education so that left me to aid Bette in her venture.

We had some hair-raising experiences during the time Bette was struggling to get a foothold. I worked, just as I had ever since our home was broken up, not because I *had* to, but because I loved the work and extra money is always needed when you are trying to bring up children.

We did endure plenty of hardships but the wolf was never "howling at the door." We never went without food and we never slept in the park. However, had we been forced to do that, I am sure we would have laughed and considered it a glorious adventure, just as we considered all the other obstacles we had to overcome.

● I Think The Hardest part of those early days rested with Bette. There seems to be so much hopeless, endless waiting connected with getting a part on the stage. I did not have to go through that because I had my daily work but I am sure that Bette often felt impatient, although she never once showed signs of discouragement.

When Bette was sixteen she saw Peg Entrusite play *Hedvig* with Blanche Yurka in *The Wild Duck* and she prayed to do the part. Years later, her chance came, and with it—came the *measles*. For a time it looked as if the opportunity she had so long hoped for was to pass her by.

I said to her, "Now let's figure how soon you *will* be able to play it and maybe they will wait."

It wasn't easy to estimate how soon one might get over an illness but we set the limit at three weeks and they agreed to wait that long. That meant that Bette

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The latest in nightgowns? Well, not exactly! Margaret Sullavan remodels this ancient number during a moment of need in Wanger's *The Moon's Our Home*

would have to learn her lines by that time also. That girl actually learned that entire difficult part from my reading the lines to her while she was in bed. You see, she could not read because in measles the eyes are weakened and must be protected from any strain.

She was very weak the night she went on and I did hold my breath until the final curtain, feeding her milk and wine between scenes to give her strength. And after it was all over, what do you suppose she said? She said, "Well, Ruth *we* did it!"

Do I have to say more to tell you what kind of a *daughter* she is?

When Bette decided to make Hollywood her home, she began looking around for a house. The new, modern homes in Beverly Hills, Bel-Air, Brentwood, Toluca Lake did not appeal to her. She drove up one street and down the other searching for something that looked like "home."

At last she decided upon a very old house on Franklin Avenue. It looked pretty dingy to me but a month later it was a bit of old New England with all its simple charm. The living room is not large but it is cozy with its fire place and handy book shelves, and it is brightened by many a tiny bowl filled with flowers.

Here Mr. and Mrs. Harmon O. Nelson, Junior, spend their happy evenings doing the things they like best—reading or listening to music.

Up until the time Bette married, we had been together constantly—not so much as mother and daughter, but as good, understanding friends. It was difficult for me to adjust my life without Bette but being a good friend, instead of a sensitive mother, I was happy she was married to the boy she had loved so long.

The friendship we have enjoyed so many years still exists. I have no unreasonable ideas about "duty to mother" and do not feel injured if Bette does not call up every day at a certain hour. I know she'll call when she has time and that when she does it will be because she wants to and not because she feels that it is her "duty," and that knowledge probably makes me the happiest mother in the world. The fact that she is a screen star, winner of the Academy Award for 1935, makes no difference whatever.

RADIO CITY MUSIC HALL

ROCKETTES REVEAL new makeup secret

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FOUR GORGEOUS ROCKETTES, *from paintings by Ski Weld, noted illustrator.*

"BE LOVELIER," the Rockettes tell you. "Be lovelier," echo stars of stage and screen and society. You will be — when you wear Marvelous the Eye-Matched Makeup.

For here at last is makeup that matches . . . face powder, rouge, lipstick, eye shadow, and mascara, in true color symphony. And here's makeup that's *right* for you . . . scientifically keyed to your personality color, that color that never changes, *the color of your eyes.*

Artists, models, beauty experts approve this new makeup now featured by drug and department stores . . . Marvelous Face Powder, Rouge, Lipstick, Eye Shadow, or Mascara . . . guaranteed for purity by Richard Hudnut . . . full size packages, 55 cents each. (Canada, 65 cents.)

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REG. U. S PAT. OFF

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MARVELOUS *The Eye-Matched* MAKEUP

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● **PACIFIC NORTHWEST** . . . Rainier National Park, Mt. Baker, Olympic Peninsula, fascinating cities of Seattle, Portland, Tacoma, Spokane, surrounded by a vacation paradise.

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Go by Air-Conditioned Train . . .

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Fan Mail

(Continued from page fourteen)

No object of conspiracy, television will be on the market as soon as scientists can solve transmission problems. In the opinion of such experts as M. H. Aylesworth, former head of NBC, the "revolution" will occur in one year's time. Film celebrities, mindful of television's imminence, have journeyed to San Diego's Exposition to see the interesting television exhibit; yet even this exhibit is "old-fashioned" compared to the latest device intended for the home. Chief obstacle: inability to transmit television beyond, at most, a 100-mile zone from the radio station.—The Editor.

• •

She Likes Clark—but—

Dear Editor:
I've got just one answer for Riggs Thomas of Memphis, who thinks (Fan Mail, April HOLLYWOOD) that Clark Gable is a hot shot traveling salesman with a phoney personality. Mr. Thomas must be jealous of Gable's really remarkable personality. I could sit down and be catty about Jean Harlow and Myrna Loy in the same picture, but I won't! Mr. Thomas and a lot of other men probably liked the girls just as much as we women like Clark Gable. Too bad more husbands aren't of his type.

Mrs. Married Gal,
Little Rock, Ark.

—This Lady Doesn't!

Dear Editor:
Riggs Thomas is right! It's high time the studios treat Clark Gable like an ordinary man. He can act, and he is good looking. But it's a crime to make him splutter personality as they did in *Wife vs. Secretary*. I would a lot rather remember him as the fine, vigorous leader, Fletcher Christian, whom I saw in *Mutiny on the Bounty*. After that triangle picture, I can't say I still like Gable. So there!

Mildred Richards,
Chicago, Ill.

Just One More Remark—

Dear M-G-M:
Saw *Wife vs. Secretary* the other evening and decided that in addition to giving us a glimpse of Harlow's hips and Gable's chest you also wanted us to know that you have Alice Duer Miller on your staff of writers.

Now I don't mean to say that a writer should have no credit but must she step right into the action and tell us that she is a good writer? I think it would have been much more in keeping with the story if she *had* called at the office of *Stanhope Publications* instead of having Clark Gable show us a close-up of her name in the magazine he was publishing.

And, besides, if I remember correctly, Faith Baldwin wrote the original story!

Don't let it happen again.

Margaret Vetter,
Manteca, Cal.

You are correct—Faith Baldwin did write the original story. Alice Duer Miller assisted with the screen story.—The Editor.

• •

An Extra Wants a Job

Dear Editor:
I wrote to the "Search for Talent" headquarters, asking for a job as an extra in the motion pictures; but they told me to write to you as their contest did not include a visit to Mexico City where I was living at the time.

In case you want to know, I took a small part in a picture called *Devil's Canyon*, starring Noah Beery Jr. and Frank Morgan. I am a dark blonde girl of 16, green eyes; tall; I can swim, ride horseback, ride bicycles, skate, dance, sing and other things. I retire, hoping to receive an answer which will make me happy as I am sure it will.

Marina Calo,
Navojoa,
Sonora, Mexico.



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HOLLYWOOD Magazine, much as it would like to help ambitious actors, is unable to extend aid to Senorita Calo or others. Thousands of persons each week seek work as extras; a few hundred win a day's work and nearly all face ultimate disappointment.—The Editor.

• •

What!—An Orchid?

Dear Editor:

The thing that I like best about HOLLYWOOD Magazine is that you don't play favorites—you play the field. And that, dear sirs, is the only way to run a magazine because your favorites might not be my favorites and vice versa.

Some people are always complaining about a magazine because the editor didn't fill the whole thing up with stories and pictures of one particular star—but not me. I can be just as happy reading about the other favorites as I can my own.

Keep on being impartial—please.

Best to you,

B. L. Welch,
659 Mettleton South,
Springfield, Missouri.

A Perfect Performance

Dear HOLLYWOOD:

Since you invited long-delayed kicks, I am taking you at your word and registering one with you. It's about the Academy Awards this year. I agreed with the Academy that Bette Davis and Victor McLaglen both did splendid work that was worthy of the highest recognition—but their work was not perfect.

In my estimation there was only one perfect performance this year—that of Eric Linden in *Ah Wilderness.*

I am not young—in fact I graduated from a small town high school in 1905. I was considered a pretty smart boy in school. I could manage to quote *Swinburne* whenever I found myself being "misunderstood," I slept with a copy of the *Rubaiyat of Omar Khayyam* under my pillow and when I sneaked the old *Stevens* out of the "garrige" to take my little sweetheart for a ride and my father told me I'd land in jail, I waved my arm in a gesture of futility and shouted, *"Grey walls do not a prison make!"*

I outgrew my "literary pains," of course and settled down to rear a family of healthy boys and girls. My oldest son is graduating this year—and believe it or not, I discovered a copy of *Omar* under his pillow just last night! Tonight I took him to see *Ah Wilderness* and it paved the way for a heart-to-heart talk between us. After our little chat he asked if he could "throw" a theatre party for all the boys in his class.

I told him that I considered it a splendid idea but added, "Why do you want them to see that particular picture?"

"Ah, gee, Dad," he replied, "the fellows all think that their fathers aren't able to understand modern youth and I want to prove to them that boys of thirty years ago weren't any different than boys of today."

That is my proof that Eric Linden should have won the Academy Award!

Very truly,

James Stewart,
Council Bluffs,
Iowa.

The beloved late Will Rogers played the rôle of the father in the stage version of *Ah Wilderness.* Mr. Rogers was not in the habit of turning to the stage at given intervals as many motion picture stars are but he said of this play, "It's an institution in itself—the greatest institution in the world—*the American home,* and I'd like to be a little part of it."—The Editor.

• •

This Petrifies Us

Dear Sir:

Petrified Forest was a vast fraud as a worthy picture for the co-starring geniuses, Bette Davis and Leslie Howard.

Personally I don't care for films with a mixture of Gertrude Stein and Noel Coward, with a dash of Bernard Shaw, as this picture was so evident.

Leslie's role as the intellectual left me both puzzled and amused. Intellectualism is a fine cast to be in, but one would hardly throw fluent speeches at the face of Public Enemy No. 1!

Bette was excellent, even if she was hampered by an undeveloped plot!

Sincerely,

Mrs. Edward Hill,
Centralia, Wash.

Every girl owes it to herself to make this "Armhole Odor" Test

If moisture once collects on the armhole of your dress, the warmth of your body will bring out stale "armhole odor" each time you wear your dress.



IT is a terrible thing for any nice girl to learn that she is not free from perspiration odor. Yet *9 out of 10 girls who deodorize only* will discover this embarrassing fact by making a simple test.

You owe it to *yourself* to make the test tonight. When you take off your dress, remember to smell the fabric under the arm. If moisture has collected on the armhole, *even once,* you will be able to detect a stale "armhole odor."

You cannot protect yourself *completely* by the use of creams or sticks, which deodorize only. They cannot keep the little hollow under your arm *dry.*

You may be completely dainty, but people near you are conscious of the stale "armhole odor" of your *dress!* They think it is *you!*

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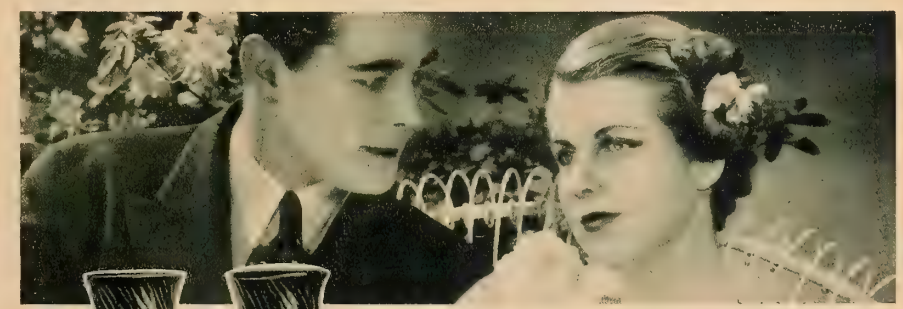
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Under Two Flags

(Continued from page seven)

up for action. The actors would divide into their respective units and plod on across the sands.

Greatest technical problem was the handling of so many men. Only one shot could be made at any site; footprints in the sand spoiled the area for further use unless a high wind should come up—and this was a woe never invited.

The sound engineers finally solved the problem. Several portable radio sending and receiving units, operating on ultra-short waves (eight meters) were hauled to the site. Each group of men thus was in direct communication with Lloyd at all times. If he wished them to converge at one point, spoken orders were instantly carried far across the sands.



Nigel Bruce and Claudette Colbert stand under the microphone on the desert location of the *Under Two Flags* company. No paradise this, because of sand storms

Only one serious sand storm interrupted work, but this alone did considerable havoc by incapacitating a number of people afflicted with hay fever or asthma allergies. Each afternoon, however, a 25 or 30-mile wind would come up shortly after lunch, with unpleasant consequences. As a result, camera equipment had to be practically overhauled every night to remove the fine grains of sand from the delicate apparatus.

● McLaglen And Colman Knew what to expect. Both had been on the location when *Beau Geste* was shot; both knew it was no picnic. Not so for Actress Colbert, however, who never before had been on location to such a primitive, isolated spot.

To those who only know the Claudette of the penthouse, her rôle in *Under Two Flags* will be something to see. Here she

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is no hot house rose; her face is more likely to be covered with perspiration than not; she wears pants to consort with the Legionnaires, fights like a man for the man she wants.

Born in France, Claudette understands the psychology of a French girl, speaks the language fluently. Her selection for this rôle pleased Director Lloyd no end.

All together, approximately 1,400 persons spent three weeks among the sand dunes. On occasions local populations were hired en masse for big scenes, bringing more than 3,000 people on the scene at one time. More than 6,000 costumes were used in the production. Props included 1,287 French Lebel rifles, 800 U. S. 30-06's, the latter rebuilt to resemble Arabian arms. Strangest fact: $2,500 was spent for insurance against camel bites. Reason: the 15 camels showed unusual fondness for actors instead of hay.

Road to Glory

(Continued from page six)

After lunch they assembled on the set which represented a French wine cellar converted into a temporary hospital. During the lunch period Baxter had gone through the process of having his uniform torn, muddied and covered with synthetic blood. His face was made up to show the effects of having gone through a terrific explosion. Dirt and blood were daubed and streaked over it, particularly around the forehead and eyes.

● The Cameras Began to grind. Lionel Barrymore was seated on a chair near the door, while June and March were in each other's arms. They separated suddenly as the door opened.

Baxter came in in his bedraggled uniform and battle-torn makeup. He looked at the lovers with a fixed stare.

"Paul, don't look at me that way. I can't help it. I love him," June exclaimed, with fear, surprise and horror showing on her face. She did not have to try to simulate horror.

March stepped forward and addressed his wounded captain:

"You must listen to me," he said. "We've tried to keep away from each other —not to hurt you. For months. Well it's no good. It won't work. We love each other, and you might as well know it."

Baxter continued to stare at them in a dazed, hurt sort of way.

"Can't you understand, Paul?" June begged.

Baxter's only answer was, "Help me to a chair, will you?"

● The Scene Grew in intensity. Then came the climax of June's and March's realization of the extent of Baxter's wounds.

It was the big scene of the picture—the scene which everyone feared because *upon it depended the strength of the whole picture.* June, particularly, had worried about it for weeks.

When Howard Hawks called "Cut!" he rushed forward to congratulate June. Baxter shook hands with her proudly and Freddie March told her she had acquitted herself like a veteran in *realistic acting.*

"I wasn't acting," June protested. "I was just plain scared to death at Warner's makeup! I thought he was really hurt!"







San Francisco (Production)

(Continued from page six)

● It Is No Secret that California has had a few earth shivers—even as other sections of the United States—but does California wait for an earthquake when temblor scenes are required to strengthen dramatic plot in a motion picture? California does not. The technicians provide a synthetic one, so realistic that it sends ripples of excited fear up and down the human spine.

A visit to a *San Francisco* stage is the best illustration. On Stage 12 is found the interior of Lyric Hall, a popular resort on the Barbary Coast at the time of the San Francisco disaster.

Jeanette MacDonald has just been awarded a loving cup filled with gold coins for representing Gable's "Paradise Cafe" in an entertainment program. Gable has interrupted the ceremony, has retired to a corner table of the cafe.

The floor is crowded with dancers. Jack Holt is escorting Miss MacDonald from the place. Director W. S. Van Dyke is shouting his commands through a public address system. A dozen cameras are aimed at the scene, half of them anchored to the dance-floor, the others secured to platforms suspended from the rafters and freed from the floor by a few inches.

Director Van Dyke is shouting:

"Now listen closely, everybody. There is no danger facing you in this scene . . . First you'll hear the rumble for the count of one-two-three . . . then the trip-hammer, one-two-three . . . next the floor trembles to the count of one-two-three . . . the balcony falls . . . the ceiling caves in . . . and the wall is shaken down . . . Please pay attention to your cues . . . Ready! Turn 'em!"

The ominous rumble begins. The cafe floor starts trembling.

"It's an explosion!" Jack Holt shouts, gathering Miss MacDonald in his arms and struggling toward an exit. The floor rocks insanely, knocking dancers off their feet. Shrieks and screams drown the director's shouts. The balcony creaks, starts to sink, as diners scramble over its rail and drop to the shaking floor.

The wall beside Gable groans. In the scramble, Gable shoves a woman clear of the tottering wall. Gable, too, should have leaped, but he was too late. The deluge of bricks (light, wooden ones) tumbled onto Gable, the entire wall crashing down upon him, completely burying him at the bottom of an eight-foot pile of debris.

● The Scene Is Over. A moment or two later, Director Van Dyke asks:

"Where's Clark?"

An extra cries . . .

"He's under the wall!"

A dozen workers dig feverishly to extricate Gable. Miss MacDonald fears he may be injured, perhaps unconscious. The three hundred extras mill around anxiously. Fully five minutes elapse before Gable is extricated. A little groggy, covered with dirt, his clothing torn to shreds—he comes up, weakly smiling, and only slightly bruised. As Gable struggles to his feet, the entire company applauds him thunderously.

Excitement subsides. The incident is forgotten. It was only a part of a day's work in a great film studio, and actors and others lapse into the routine of making screen dramas.

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● Other Earthquake Sequences followed on succeeding days, thrilling scenes, all created for screen entertainment—a huge street scene with brick walls falling, refugees seeking lost kin as the street heaves and splits to a width of eight feet and a depth of twenty feet; of another street scene with Gable frantically searching for Miss MacDonald, tongues of fire spurting from house windows, a street opening up and a telephone pole collapsing, missing Gable by inches, the dangling wires dipping into a broken gas main to shoot searing flames to the rooftops; of a huge downtown area, completely devastated by fire and temblor; breadlines, looters, troops with orders to shoot to kill; relief, hope, salvation—and the dawn of a new and greater San Francisco.

San Francisco will reveal the rugged, two-fisted Gable of old—a lovelier Jeanette MacDonald, and a surprising change in Spencer Tracy, wearing priestly robes in film drama for the first time.

Production Tip-offs

Two Films Nearing the release stage look especially good from the production standpoint and deserve attention of film followers. For pure unadulterated fun, Joe E. Brown's *Sons O' Guns* is the best bet of the coming months. Filmed with a splendid cast which includes unpredictable Joan Blondell, and lovely Winifred Shaw, the picture can't help but click. Joe joins the army and the fun begins.

Remember *La Cucaracha,* the Technicolor short that startled the world? You'll find a whole full length film of equally beautiful color work, plus a throbbing, gay story of old California in Pioneer's startling picture, *Dancing Pirate.* Steffi Duna, Charles Collins and Frank Morgan lead the latest assault on black-and-white films. *Dancing Pirate* should move a step further toward the color era.

Appetite Tempters!

You may have autographed sets of many of the stars' favorite recipes for a 3c stamp each! Just write in to HOLLYWOOD for these Star Recipes. Every set comes printed on a punched leaflet made to fit any 8½ by 11 loose leaf note book and is autographed by a star.

Here are several delicious menu suggestions you are certain to want:

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Cottage Cheese Delights from Binnie Barnes	3c
Savory Ham Dishes from Gloria Stuart	3c
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Address your letters to Dorothy Dwan, HOLLYWOOD Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. ***No letters answered unless a stamped and addressed envelope is enclosed!***

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Carole's No Star!

(Continued from page twenty-seven)

"What happened to them?

"Why, the answer is easy. They appeared in too many bad pictures in succession. And behind that fact, in almost every case, is an inflated ego, a false conception of the star's importance.

"How can I, or any other player who happens to be at the top today, work with those ghosts from the past, and convince ourselves that we're Heaven's Gift to the screen?"

● CAROLE, MIND YOU, rates just now as one of the three or four most important actresses in Hollywood. Her value to her contract studio makes her wishes respected. If she so desired, she could insist on receiving the spotlight in every scene. She could demand that the dialogue and the action be "thrown" to her. Instead, we have heard her argue vehemently with the director in an effort to "build" another player's rôle. And we've marvelled, for such an attitude is rank heresy in a business where "dog eat dog" has been the general rule.

"I'm just being selfish," Carole declares. "When I insist on any other player's rôle being 'fattened,' it is because I believe the picture will benefit in the process. I want good pictures!

"Fan mail is very nice, star billing flatters my vanity, and I enjoy holding the spotlight in an important scene—but the greatest delight of all is to hear someone say, 'A *swell* picture!' That comes under the heading of insurance. Just as long as the pictures I play in are *good* pictures, I will be in demand. And if building another player's rôle builds the picture, I benefit.

"Bill Powell taught me that and it's the best advice I've ever had in this business. He, in turn, learned the lesson from Dick Barthelmess, who remained a star for more consecutive years than any other player in screen history. Barthelmess deliberately tried to surround himself in each picture with the best actors obtainable. He threw scenes to them and built their parts in every way possible. And, after the previews of his pictures, whenever anyone offered congratulations on his performance, he invariably r e t o r t e d, 'Never mind my performance—what did you think of the PICTURE?'

● "I'VE BEEN CRITICIZED for objecting to stories. People have called me 'high-hat' because I have refused to play certain rôles until they were re-written.

"But, I've always done my objecting before the production was started, before I was under salary. After the picture is once underway, I've been willing to work as many hours as may be necessary to finish the day's schedule. For I want to see the production cost reduced to a minimum. I want the pictures I play in to show the biggest dollars-and-cents profit possible. As long as they earn good returns, I remain on top of the ladder.

"Hollywood used to be a happy-go-lucky madhouse—but it's big business today. Better pictures have produced more discriminating audiences; it's no longer possible to 'get by' with a creaky story, an inefficient director and a 'big name' cast. The star has dwindled in importance and the scenarist and the director have come into their own. Stardom, in yesterday's meaning of the word, is out."—ERIC ERGENBRIGHT.



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The High Cost of Hollywood Kisses

(Continued from page thirty-two)

Shearer in *Romeo And Juliet.* Now Leslie may be known as a great screen lover, but when it comes to kissing, he—or rather, his nose—offers a problem. The cameraman would like to get as much of Norma Shearer during the kiss as possible, but Leslie's long nose seems against it.

So the cameraman tilts the two faces first this way, then that way, seeking the perfect angle. "Mr. Howard had better plant the kiss a little to the left of Miss Shearer's mouth. No, how about trying it to the right? No, try directly below it. No, *not* on the chin! No, you can't kiss her right on the mouth, either—your noses rub and look too silly! Here, see if this will do . . ." and the cameraman comes forward to do some more tilting and trying. This may go on for a half hour or more before the first "take" is made. By the time they're at last ready for it, Norma needs an entire new make-up, a comb and more hair pins. Leslie needs a new collar, some lipstick remover, and a rest!

● THEN, AFTER THE CAMERAMAN is all set, the sound man has his inning! What kind of a kisser will he have to contend with? There are all sorts in the film colony. Loud kissers. Silent kissers. Smackers, wheezers and sighers. The sound man has to be prepared to handle all types—and to make them practically soundless. For nothing brings a laugh so quickly as a loud smack—and the line between a love scene and a laugh scene is a dangerously thin one anyway.

Color pictures bring up still another problem in kisses. The slightest blush on the face of an actor or actress is realistically recorded by the color camera. So—blushes can prove expensive. Recently on the Technicolor set of *The Trail Of The Lonesome Pine,* director Henry Hathaway had to film a love scene between Henry Fonda and Sylvia Sidney thirteen times, because Henry showed just the tiniest trace of extra-high color around his cheek bones each time he took Sylvia in his arms.

Henry says he still can't get used to kissing strange women! I wonder how he feels about kissing his ex-wife, Margaret Sullavan, in the picture they recently completed for Walter Wanger, *The Moon Is Our Home*?

There's nothing like a kiss—even a celluloid one—to start a rumor.

Take the case of Garbo and Gilbert, for example. Garbo might have managed to keep her romance with Gilbert a secret—she has been able to keep everything else secret—except for their sensational kisses in *The Flesh And The Devil.* Fans decided that those kisses were the real thing, and nothing could convince them otherwise.

But those kisses started more than a rumor.

They increased Garbo's worth to her studio a hundred per cent, and started her on the road to her first million.

● SPEAKING OF GARBO and kisses reminds me that the very first time Lew Ayres ever saw Garbo was when he arrived on the set of *The Kiss* one morning, and was told that their first scene together was to be a passionate clinch. And Lew had never even met the lady! Poor Lew, he suffered as he had never suffered before,

[*Continued on page* 57]

Here are the Winners!

IN THE FIRST

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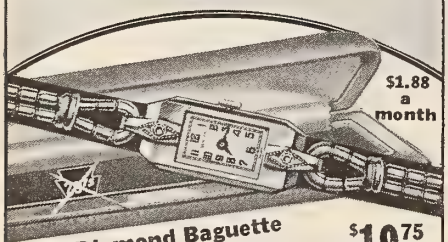
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He Kidded His Way

(Continued from page thirty-three)

going to happen to Horton's watch . . . and it wasn't disappointed.

Such situations as this are duck soup of Norman Taurog, and every producer knows it. That's why no restrictions are placed upon him in working out his own comedy episodes and interludes, and never yet has his comedy sense failed either him or the producer.

● When He Reads A Script he visualizes what will draw the greatest laughs, then starts to work from there, building up his own scenes and kidding everything possible in the story. That's what made *We're Not Dressing* so tempting an audience tidbit, as well as *College Rhythm, Mrs. Wiggs of the Cabbage Patch, The Big Broadcast of 1936,* and, more recently, *Strike Me Pink.*

It is a well-known fact that Eddie Cantor insisted that Samuel Goldwyn, who produces his comedies, secure the services of Taurog to direct *Strike Me Pink.* Goldwyn, who seldom allows a director free rein in any of his films, permitted Taurog to revise the story along lines of his own, and to have his own way throughout the filming of *Strike Me Pink,* a hitherto-unheard-of compliment.

And now the good old West is about to be ribbed . . . gently, yet gloriously kidded. As this story goes to press, Taurog is taking off on the direction of Bing Crosby's latest opus, *Rhythm On the Range.*

● Time And Time Again, the great open spaces have been subjected to slapstick treatment, but with Taurog at the helm *Rhythm On the Range* promises, not slapsticks, but a more subtle approach of humor. Can you imagine Bing Crosby in the rôle of a young cow waddie playing nurse-maid to a very disagreeable gentleman cow . . . and playing the part "straight"? That is only one of the things to look forward to in this comedy-drama. Taurog is so enthusiastic about the possibilities of the picture that for weeks on end he has devoted every waking hour to developing its potentialities.

Off-screen, Norman Taurog bears out his own handiwork on the screen. He delights in ribbing people and invariably manages to find ways and means of playing jokes on them.

A case in point occurred only recently. Taurog invited several friends for dinner at the Trocadero, with his guest of honor, an executive of a rival company, a gentleman whom all Hollywood goes out of its way to cater to because of his power.

Before sitting down at the table, Taurog arranged with the waiter NOT to serve the important guest, but to wait on the others with all the deference of kings. Through a cocktail and soup, then, the others progressed merrily, the host indignantly ordering that the neglected one be served. Through the entree, too, the guest of honor sat plateless, obviously ill at ease but too polite to complain.

● Finally, When The Others were served their steaks, he took matters into his own hands. Before Taurog could stop him he called the maitre d'hotel and in no uncertain terms demanded his chicken saute. Naturally, the director then had to explain, and none laughed more heartily than the victim when he understood the joke.—By Whitney Williams

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The High Cost of Hollywood Kisses

(Continued from page fifty-five)

just thinking about it. Then the director called for a rehearsal. Lew reached out to take Miss Garbo in his arms—but stumbled nervously over his own feet and fell on the floor instead!

To ease his embarrassment, Garbo laughed, and said that perhaps they might get along better if someone would introduce them! From that moment on, she did everything to put him at ease.

But I'll bet even Garbo couldn't put Bing Crosby at ease in a love scene! Bing doesn't mind crooning love into a microphone, but when it comes to making love to one of Hollywood's beauties, his one-woman, Puritan nature just naturally rebels!

And filming a Crosby love scene is a long, drawn out, difficult and expensive procedure. Not only because of the time and celluloid involved, but because the object of Bing's screen affections is apt to become piqued by his indifference, aye, his downright antipathy—and a piqued leading lady means trouble!

● Nor Can You Really Blame the girls for demanding bigger and better "kiss attention!" How else can they keep their reputation for sex appeal? Fans aren't going to stay awake nights thinking about them if their leading men don't seem to relish their caresses! Many a female star has hot-footed it to the front office to demand longer and more frequent kisses, for just that very reason!

But today censorship is against them. A screen kiss used to last as long as the kisser and the kissee, or the audience, could take it. But alack and alas, censorship now decrees that six seconds is the limit! And a siren has to work fast in six seconds!

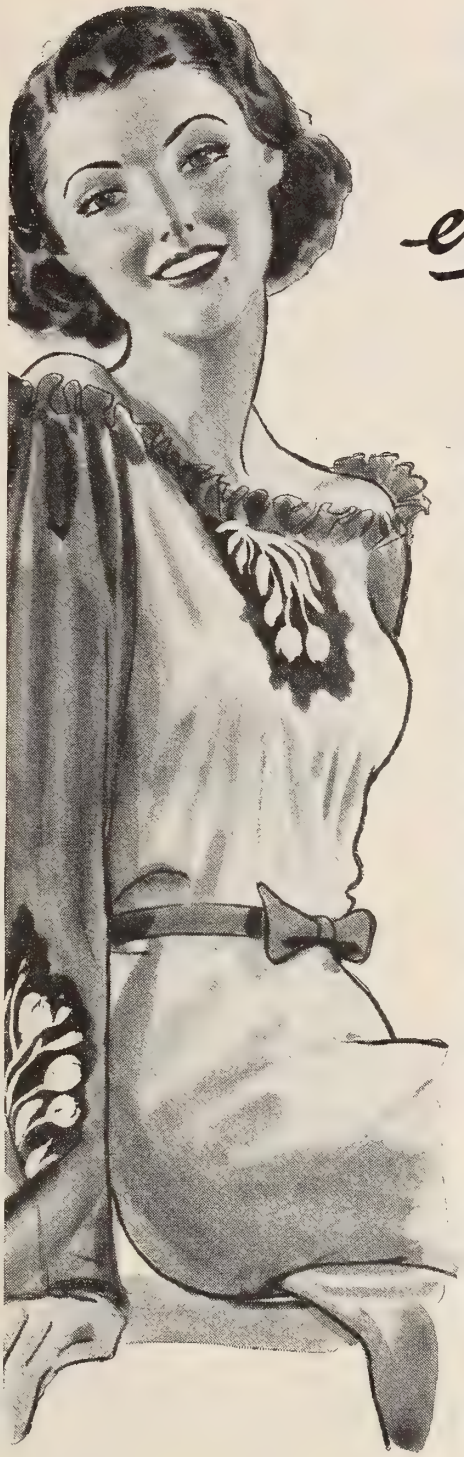
The longest screen kiss in history was one between John Barrymore and Dolores Costello in *The Sea Beast*—back in the days before they were married. That lasted for almost a full minute, and was it something! However, Mr. Barrymore discreetly explained that it really wasn't such a long kiss—that the same scene was made several times and then pasted together to make one long scene. That's what he said, only none of us believe it—least of all, Dolores' father, who, they say, was seeing red!

● The Only Actress I ever heard of who didn't want to be kissed was Evelyn Venable, and she had what was known as a "kissless contract"—one of the first of its kind. In it she demanded the right to refuse to take part in any "sexy, or unseemly, intimate, or revealing scenes." For a long time the only actor who played opposite her, or kissed her, was Kent Taylor. Hollywood said she had approved him because he "kissed so nice—like a real gentleman!" Of course a lot of that was just ballyhoo—and the rest was mere coincidence. Evelyn had nothing to do with having Kent in all her pictures. He just happened to be in them, that was all. But anyway, as a kissless girl, she became famous. However, now that she's married to Hal Mohr, and the mother of a baby girl, Evelyn hopes to live it down and develop a more human reputation.

But don't some of the stars get a kick out of their love scenes, you wonder? You bet they do, and some of them are even frank enough to admit it.

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A Poor Little Rich Girl

(Continued from page twenty-eight)

enough for that," said Mrs. Temple, smiling. And Shirley looked so relieved!

● ALL THAT WAS A MONTH or so ago when Shirley looked forward to making vegetables her life career, and to being a vegetable woman. There was one she liked very much at the market where the Temples shopped. One day Shirley watched her, with her green sprinkling can, watering the purple beets and the yellow carrots and the crinkly lettuce and the little red radishes—and right then and there Shirley knew that that was what she wanted to be!

The vegetables smelled so good and fresh, like field flowers, and they were such pretty colors! And Shirley loves colors—gay ones best of all, and especially red. Also, if she were a vegetable woman, then she could always save the freshest vegetables specially for her mother.

Of course this phase has passed by now, and more recently Shirley has decided to become a hair-dresser.

Watching one evolve a new coiffure for Alice Faye the other day, Shirley was overcome with this new and more artistic ambition!

She's as simple and unaffected as that. And as naive. And so, if you have visions of her flipping through magazines and pointing to first a Rolls Royce and then a Castle on the Rhine and then a pony and then a dog cart, and so and on, saying "I'll buy that someday, and that, and that, and that!" then you can just take your visions right back and save them for some other, more precocious, more materially-minded young star. Shirley just hasn't the least idea of what millions are!

● OF COURSE, NO FOND UNCLES and aunts and no doting parents ever showered more gifts on a child than fans have showered on Shirley. The children of Tilamook sent her a prize-winning calf. A little boy in Belgium sent her a real Belgian hare. From Switzerland came a trained Saint Bernard. From Ireland enough Irish lace to trim an entire trousseau and edge all the linen in a hope chest. From China, dolls. Dolls from every country of the world, as a matter of fact. Yet these gifts don't come first in Shirley's heart—not by any means.

Last Christmas Eve afternoon, the Temple car was parked in front of one of the executive bungalows on the 20th Century-Fox lot, and parked on the running board was Shirley. "Hi, Shirley, what did you get for Christmas?"

"Oh, lots of nice things, I guess. Of course, I don't know for sure. I haven't opened anything yet. But look!"

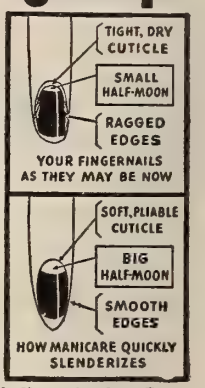
She pointed, and I looked inside the back of the car. The seat was completely snowed under with red, white, green packages. "But why *don't* you open them? At least some of them?" I was remembering my own early Christmases, and couldn't imagine why it hadn't been done before!

"Well, I don't feel like it right now," she said apologetically. "Oh I know they're nice and all that, but I just wouldn't like them now. You see one of my bunnies is sick. He has to be fed every three hours and we're late now. And if Mummy doesn't hurry pretty soon, I don't know what might happen." And then I saw that her little forehead really was wrinkled,

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● Quickly and safely you can tint those streaks of gray to lustrous shades of blonde, brown or black. BROWNATONE and a small brush does it. Used and approved for over twenty-four years. Guaranteed harmless. Active coloring agent is purely vegetable. Cannot affect waving of hair. Economical and lasting —will not wash out. Simply retouch as new gray appears. Imparts rich, beautiful color with amazing speed. Easy to prove by tinting a lock of your own hair. BROWNATONE is only 50c—at all drug and toilet counters—always on a money-back guarantee.

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New kind of work for ambitious women demonstrating gorgeous Paris-styled dresses at direct factory prices. You can make up to $22 in a week, full or spare time, and get all your own dresses free of any cost to wear and show. Fashion Frocks are nationally advertised and are known to women everywhere.

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We send you an elaborate Style Presentation in full colors and rich fabrics. Write fully for details of this marvelous opportunity, giving age and dress size.

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Why worry and suffer any longer? Learn about our perfected invention for all forms of reducible rupture. Automatic air cushion acting as an agent to assist Nature has brought happiness to thousands. ***Permits natural strengthening of the weakened muscles.*** Weighs but a few ounces, is inconspicuous and sanitary. No obnoxious springs or hard pads. No salves or plasters. Durable, cheap. **Sent on trial** to prove it. Beware of imitations. Never sold in stores or by agents. Write today for full information sent free in plain envelope. All correspondence confidential.

BROOKS COMPANY, 139A State St., Marshall, Mich.



The man behind the glasses is Robert Riskin. Of course you recognize the fair lady as Carole Lombard. They're hurrying to the Riviera to watch the polo games

and that her eyes were anxious and worried. "Oh I do wish she'd hurry!"

● THERE, THAT'S SOMETHING for the believe-it-or-not man! A six-year-old to whom a sick bunny means more than Christmas presents!

But then everything is "believe-it-or-not" about Shirley. Out here, we who know her often wonder how much of what we write about her is really believed, and how much is tossed off as just hooey! We admit that on paper she sounds almost too perfect.

Not long ago I went on to the set to see Mrs. Temple about plans for Shirley's seventh birthday. As we talked Shirley had her nose buried in a drawing book some few feet away, and apparently wasn't listening at all. But in the course of the conversation, I happened to mention that Harry Brand, head of the publicity department, was celebrating his birthday that day.

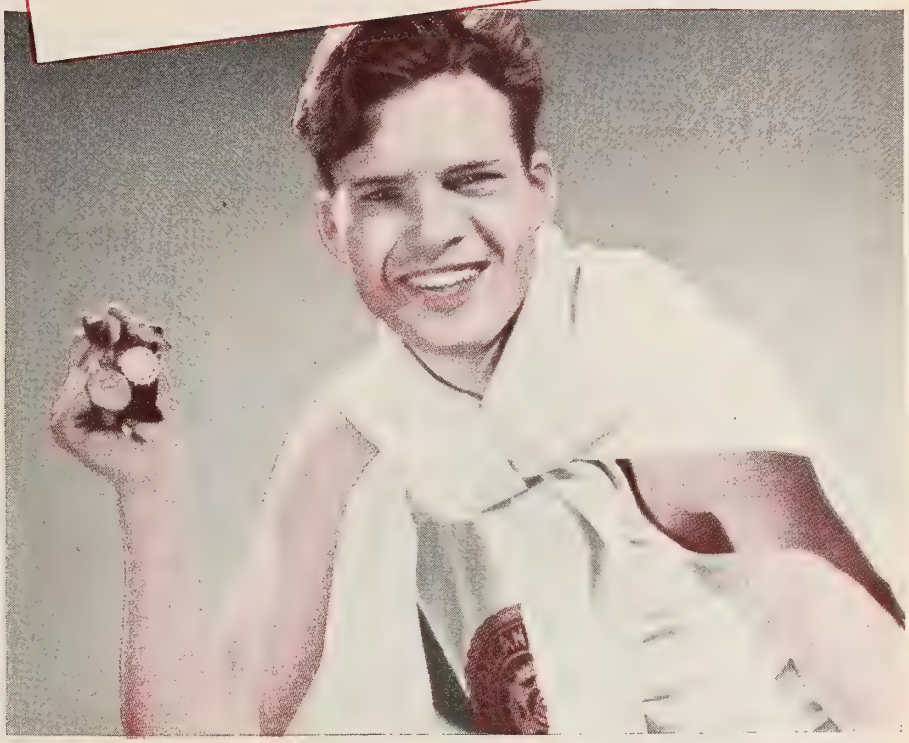
Then, a half hour later as I started back for the publicity department, where I had left my things, Shirley thrust a piece of paper into my hand, gave me a big wink, and said, "Please, will you leave this for Mr. Brand?" and skipped off. After I got back to his office, we unfolded the paper, and there in precise, inch-high letters we found the laboriously pencilled words:

Happy Birthday to Mister Brand,
with love
from his little friend,
Shirley.

What better proof of her innate, unprompted thoughtfulness!

● A FAMOUS WRITER ONCE SAID that there were really only two kinds of people in the world: those who give, and those who take. Shirley is definitely of the first category. So many children have to be

"Dentyne Takes Double Prize —For Aid to Mouth Health— For Fine Flavor!"



DENTYNE—FOR A HEALTHIER MOUTH. Our early forefathers' teeth were kept in good condition by *natural* means — by foods that required plenty of chewing. Our foods today are soft — we *need* Dentyne because its special firmness encourages more vigorous chewing — gives mouth and gums healthful exercise and massage, and promotes self-cleansing. Dentyne works in the *natural* way to keep your mouth healthy — your teeth splendidly sound and white.

INEXHAUSTIBLE FLAVOR! You can't chew it out. Smoothness with a tang — a breath of spice — Dentyne's distinctive flavor is an achievement in sheer deliciousness. You'll appreciate the shape of the Dentyne package, too — smartly flat (an exclusive feature) — just right to slide handily into your pocket or purse.

Keeps teeth white — mouth healthy



DENTYNE

DELICIOUS CHEWING GUM

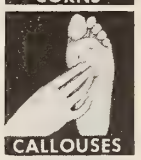


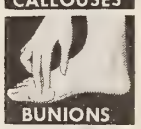
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PATRICIA ELLIS

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entertained every hour of the day . . . so many are always begging and whining, making exorbitant demands for attention. And usually movie children, more than others, are guilty. That's because they know they're important . . . they sense that they're breadwinners, and they're sure they can get what they ask for! Yet Shirley makes no demands, ever. Her happy disposition is a part of her great wealth. She never cries or whines or begs or argues about anything.

We all know people who sit back and say, "Now make me laugh!" But Shirley is the one who leans forward and does make you laugh! She is a natural born little hostess, and adores gathering her friends and co-workers around her, even if only for a tick-tack-toe game on the set. Not because of any selfish desire to be entertained herself. But because she wants them to enjoy her game too!

❸ During The Last Two Years, the years of Shirley's screen fame, I have only known her to become perturbed twice—neither of these perturbances could in any way reflect on her own sweet, sunshiny disposition. Both of them had to do with—you should have guessed this!—with her beloved rabbits. Once someone slighted them with some disparaging remark. Again the gardener or somebody gave them the wrong kind of food and made them sick—and on both occasions Shirley was mad and didn't mind saying so! Why not, and who could blame her? It was quite a righteous kind of indignation!

Another thing. Unlike the poor little rich girls of fiction fame, who have all the material advantages but very few friends of their own choosing, Shirley makes friends where and with whom she pleases.

The rumor that she is not allowed to mix with "ordinary" children of her own age is entirely false and foolish. Mary Lou, the little girl who stands in for Shirley on the set, may be just a stand-in in the eyes of the other players in the picture, but as far as Shirley is concerned, she is her playmate. All of picture making is just one grand and glorious game to Shirley, and when she's in front of the camera, then it's just her turn to play, and when Mary Lou is called upon to pose for the lighting, then that is Mary Lou's turn! No question of star and stand-in there!

Then there are the playmates she meets at Sunday School, and the little friends she has known all her little lifetime at Santa Monica. And Shirley also has three "best friends" in the Harold Lloyd children. When she isn't working she spends many of her afternoons there.

Still, all in all, Shirley does seem to prefer most grown-ups to most children. But that is only natural. She is more at home with grown-ups. The grown-ups she knows don't stare at her as children do.

Incidentally perhaps you have wondered, as I did, what Shirley's reaction is when people stare at her as they are bound to do everywhere she goes. Mrs. Temple tells me that when Shirley first asked her about it, she explained it this way: "They look at you, darling, for the same reason that you like to look at a pretty flower, or another nice little girl.

"You enjoy looking at something or somebody who is always sweet and good. People know that you're trying to be a good little girl—and that's why they like to look at you." Now Shirley doesn't ask it any more. Staring people no longer

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The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C.M.Co.

MILLIONS USE

"HUSH" for BODY ODORS

10c SIZE AT 10c STORES





We thought we knew him despite his attempts to pass incognito. It's Al Jolson's and Ruby Keeler's attractive little youngster

upset her. She thinks of them as friends who appreciate how hard she is trying to be good.

● Yet If You Have Any Idea that Shirley's "goodness" is forced on her, or that she is motivated entirely by parental or studio "do's" or "don'ts"—then that is an error too. "Don't" is one word that isn't in the Temple vocabulary.

If Shirley wants to do or eat something (the latter is most prevailing!) then Mrs. Temple reasons with her, and merely suggests something else. I have often heard Shirley say, "I was going to do so-and-so, but Mother had a better idea!" And she will be just as enthusiastic about Mother's new and better idea as she was originally about her own. Except on one occasion which comes to my mind:

It was while they were making *The Littlest Rebel.* In one of the earlier scenes of the picture, Shirley and several other children had to eat ice cream. Of course "had to" isn't quite the right phrase for it. They were adoring it. But after the second "take" Mrs. Temple suggested that from then on Shirley should only pretend to eat the ice cream. Shirley was only luke warm about that suggestion. But she obliged.

Incidentally, part of her allowance every day is spent on one bottle of soda pop or some other such drink—yet Shirley never drinks more than half the bottle. Another one of Mother's suggestions which she has adopted.

Shirley's greatest wealth is in her abundance of talent, however. Not only is she a natural born actress, but she has a great love of music, and a real flair for drawing. Then, too, she is studying French and Spanish now, and making great headway with them. These are the talents that will carry her along to success in almost any field . . . if and when she does leave pictures as its most famous child star.

About most child stars you can say, "But how terrible when they are not child stars any longer!". That can't be said of Shirley. There will never be any such terrible time for her. Even if she does outgrow her youthful stardom, she will keep on finding happiness in anything else she might do.

More than that, she will keep on *giving* happiness. She can't help it. It's that kind of wealth! And that's why Shirley can never be classed as a poor little rich girl. She's just a lucky youngster having the time of her life playing, scarcely aware that she is getting rich doing it!

Comfort—Safety—Peace of mind

BECAUSE KOTEX CAN'T CHAFE . . . CAN'T FAIL . . . CAN'T SHOW



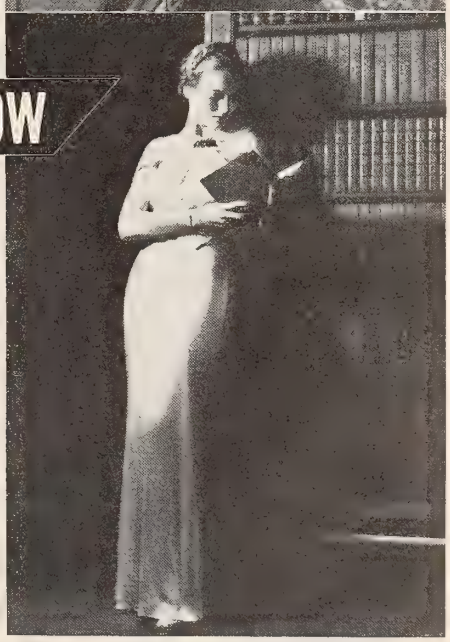
CAN'T CHAFE

The sides of Kotex are cushioned in a special, soft, downy cotton to prevent chafing and irritation. Thus Wondersoft Kotex provides lasting comfort and freedom. But sides only are cushioned—the center surface is free to absorb.



CAN'T FAIL

Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk—prevents twisting and roping. The filler of Kotex is actually 5 TIMES more absorbent than cotton.



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The rounded ends of Kotex are flattened and tapered to provide absolute invisibility. Even the sheerest dress, the closest-fitting gown, reveals no telltale lines or wrinkles.

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2. JUNIOR—IN THE GREEN BOX—Somewhat narrower—when less protection is needed.

3. SUPER—IN THE BROWN BOX—Extra layers give extra protection, yet no longer or wider than Regular.

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IF your hair is dull and drab, you can make it lustrous with life, beautiful for all to see. STRANZIT, the new kind of hair brush, does it almost magically. Beauty Editors all say it is marvelous for waves. Instead of spoiling waves, its *U. S. Patent* design actually helps them. That's why Stranzit is used in most movie studios.

$1.50 to $3.50



Remember, real honest beauty of hair and skin comes from within. You must nourish both, say dermatologists, by stimulating blood circulation. The easy, pleasant way to do this is *brushing*. But avoid "sissy" brushes. Be sure to get husky, penetrating bristle which really works and lasts. The Pro-phy-lac-tic name is your guarantee of bristle excellence. Look for it on hair brushes, complexion brushes, bath brushes, hand and nail brushes.

Pro-phy-lac-tic Brush Company, Florence, Mass.

Pro-phy-lac-tic STRANZIT

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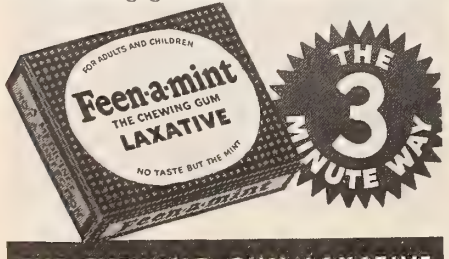


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I used to take jolting "all-at-once" cathartics—because I thought I had to. But now I've found the three-minute way. And what a difference it makes. At the first sign of trouble, I chew FEEN-A-MINT, the chewing-gum laxative, for three minutes; and the next morning I feel like a new person. And, best of all, with FEEN-A-MINT there are no griping pains—no nausea—no unpleasant after-effects. It's easy, pleasant, and thoroughly satisfactory. Children love its delicious chewing-gum flavor. 15c and 25c a box.



THE CHEWING-GUM LAXATIVE

Brief Guide

(Continued from page forty-one)

best. You'll love Guy Kibbee, Slim Summerville.

Desire—(Paramount)—Bogs down in spots, but all in all proves grand entertainment with Marlene Dietrich and Gary Cooper stand-outs.

Strike Me Pink—(United Artists)—Eddie Cantor fans will consider this his best one. Fun in an amusement park.

Every Saturday Night—(20th Century)—Family stuff—the same thing that happens in your own home—only here it is great entertainment.

Follow the Fleet—(RKO)—Ginger Rogers and Fred Astaire continue their hit parade. Swell songs, swell dances, and a new discovery named Harriet Hilliard who will catch your eye.

Just A Girl—(G-B)—Meet Jessie Matthews, the new British sensation, in a girl-imitates-boy rôle.

Ceiling Zero—(Warners)—The best Cagney-Pat O'Brien film in ages. Funny, dramatic, dynamic. Pretty near sensational.

Passing of the Third Floor Back—(G-B)—Conrad Veidt deftly handles the rôle of the Stranger who straightens out tangled lives.

Rendezvous — (M-G-M) — William Powell, Rosalind Russell in a World War spy story.

Frisco Kid—(Warners)—James Cagney, Margaret Lindsay, Donald Woods in a Barbary Coast story.

O'Shaughnessy's Boy — (M-G-M) — Wallace Beery and Jackie Cooper pluck at your heart strings in a circus picture.

Barbary Coast—(United Artists)—Miriam Hopkins, E. G. Robinson and Joel McCrea in a thrilling Barbary Coast yarn.

Big Broadcast of 1936—(Paramount)—Oakie, Crosby, Roberti, Burns and Allen broadcast. You just listen and applaud.

I Live My Life—(M-G-M)—Joan Crawford glistens. Brian Aherne and a swell cast add to the fun.

Shipmates Forever—(Warners) — Annapolis story with Dick Powell and Ruby Keeler. You may be a little tired of the song by now.

The Clairvoyant—(G-B)—Claude Rains in the title rôle joins with Fay Wray to make this a superior seer picture.

Ariane—(British International)—Elisabeth Bergner scores a triumph. The problem: marrying a kept girl.

The Crusades—(Paramount)—Henry Wilcoxon, Loretta Young and a grand cast in a De-Mille spectacle.

Three Musketeers—(RKO)—Presenting Walter Abel in a new interpretation of the famous classic.

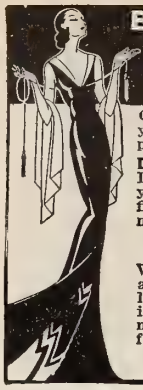
She Married Her Boss—(Columbia)—Claudette Colbert, Melvyn Douglas, Edith Fellows in a rollicking film.

Dangerous—(Warners) — Franchot Tone and Bette Davis co-star in a marvelous love story.

Littlest Rebel—(20th Century)—Shirley Temple captures the film as usual. Secondary honors to John Boles, Jack Holt, Bill Robinson.



Here's one British star you are going to hear a lot about! Madeleine Carroll's American debut will be in *The Case Against Mrs. Ames*, with George Brent



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Design and make glamorous gowns for yourself like those of your favorite film star. Have more clothes and dress more smartly, at even less expense.

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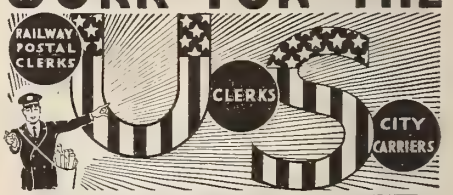
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Beauty in the Evening

(Continued from page thirty-four)

that will normalize the weight in these areas. I'll be glad to send them to you, if you like. I have often noticed women who looked, at first glance, as if they were extremely ugly and misshapen of back and neck. But they really weren't! It was their atrocious posture that caused the trouble—shoulders stooped ungracefully, back almost humped, neck thickened and distorted by a hanging head. . . . So if you want to look shapely above the waist, hold your head easily erect, your shoulders straight but not rigid, and keep your backbone "hanging" straight as a die from the base of your skull.

Many girls scrub their faces religiously with soap and water, just as religiously pat cream on their faces and apply make-up carefully, in an effort to look a few years younger—only to have a neglected, lined throat give away the whole secret! For that's exactly what your neck does—tell the bitter truth about your birthdays—unless you lavish on it the same care you bestow from the chin up!

Naturally you wash your neck, back and arms when you take your bath each day, but you probably aren't *thorough* enough. The back, liberally covered with oil glands, develops blackheads and pimples readily; the neck, coming in contact, as it does, with grimy coat collars, acquires a permanently dingy look unless it receives extra cleansing and lubricating; and the arms, so liable to roughness or "goose flesh," need extra stimulation and friction.

● So—Do Scrub Your Neck vigorously, front and back, with a coarse cloth and lots of lather. . . . Use a bath brush with flexible bristles to reach that sluggish flesh on back and arms. The stimulation and friction afforded by a good brush and generous lather will not only remove excess oil from the back, but will help to banish blackheads. Rough, scaly patches of epidermis on the upper arms will yield to the massaging and loosening action of copious lather and a brush, briskly wielded in circular motion.

Don't use a very expensive soap on your face and then economize with a cheap, inferior soap in your bath. The skin of your entire body is basically the same, and when you favor your face at the expense of your body, the result will be just the sort of thing I've been deploring—rough, blemished or sallow skin on neck, arms and back!

One of the finest facial soaps, costing only ten cents a cake, now contains the sunshine vitamin. An ingredient of this bland, creamy soap is irradiated with Vitamin D; and this particular ingredient is absorbed by the skin, carrying the vitamin units with it. There is certainly no need to tell you of the benefits of sunshine, in proper amounts, to the skin and the entire human organism. . . . Most people's skin, particularly that on the body, receives far too little of it—but this vitaminized soap, which has long been known as a superior cleanser, will help to supply some of that deficiency. If you wish, I shall be glad to send you its name.

Besides cleansing your neck with soap and water twice a day, you should also use a good, rich cream, to re-supply the skin with the oils it needs to keep it soft, firm and unwrinkled. During the day, the cream should be applied *before* soap and water and, at night, afterward, so that

If you would appreciate having a skin soft and smooth as a rose-petal... *immediately*... and enjoy a beauty bath *sensation*... try the Linit Beauty Bath.

As Alluring



...AS A BREEZE IN SPRING

Dissolve some Linit in your bath while the tub water is running, bathe as usual, step out and when you dry yourself pat your body with a towel... do not rub... then feel your skin... *soft* and *satiny smooth* as the rarest velvet. And the most astonishing thing about the Linit Beauty Bath is that the cost is trifling. Don't deny yourself such gratifying after-bath comfort when the expense is so insignificant. Try the Linit Beauty Bath and join the thousands and thousands of lovely women who daily enjoy its soothing luxury. Linit is sold by your grocer.

for fine Laundering

Don't overlook the directions on the Linit package . . . recommending Linit for starching. Linit makes even ordinary cotton fabrics look and feel like linen.





Shampoo-rinse Washes Hair 2 to 4 Shades Lighter

BLONDES, bring back to faded, brownish hair the radiant, golden beauty to which you have every right. Use Blondex. This unique combination shampoo and rinse all in one, washes the dullest, drabbest hair 2 to 4 shades lighter *in just one shampoo!* And *safely*, too, for Blondex is an absolutely harmless rinse—not a harsh chemical or dye. Don't wait to bring back soft, silky, golden allure to your hair. Shampoo-rinse your hair today with Blondex. You'll be amazed at the change. Get it at any good drug or department store.

BLONDEX THE BLONDE HAIR SHAMPOO-RINSE

From Hollywood comes

This NEW and BETTER

Nail Polish!

There's a reason why Moon Glow Nail Polish is so popular with the stars of the screen and stage. Women everywhere who are particular about cosmetics use Moon Glow because it makes their hands more lovely, attractive and dainty than ever before. Also because its sparkling lustre lasts many days longer. Try one of the 8 smart new Hollywood shades. Only 25¢ for the giant size bottle at drug and department stores.

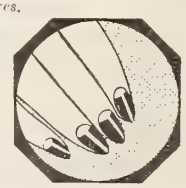
Or get the generous size bottle on sale at all good ten cent stores.



Applies smoothly —sets lustrously. Cream or clear polish.

Send for trial size use the coupon below.





Resists chipping, cracking and peeling.

MOON GLOW

Nail Polish

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Please send generous trial bottle Moon Glow Polish ( ) cream ( ) clear. I enclose 10c (coin or stamps) for each shade checked. ( ) Natural ( ) Medium ( ) Rose ( ) Blood Red ( ) Sun Tan ( ) Coral ( ) Tomato Red.

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(In Canada, send 15 cents. Moon Glow, 36 Caledonia Rd., Toronto.)

some of it will remain on the throat all night.

● There Is An Unusual new all-purpose cream, so moderately priced that you need feel no qualms about using it lavishly on your throat as well as your face. One of its principal ingredients is the natural oil found in dairy cream or milk—and everyone has known for centuries what a grand skin softener and beautifier rich milk is! A white, creamy preparation, just "spready" enough in consistency, this new cream is delicately perfumed and delightful to use. The container is exceptionally smart looking—a white jar with a cerise label—and the small size costs only 50 cents. One dollar for the large jar. It is equally effective as a thorough cleanser, a lubricating and softening agent and a powder base. You'll agree with me when you see how fresh, smooth and refined your skin becomes under its bland magic.

Girls who would shudder at the thought of going dancing with an unpowdered face saunter forth blithely in evening dress with no make-up on arms, neck or back. A serious oversight that spoils a pretty picture. Always use make-up for arms and back, but *not* one that comes off on your escort's tuxedo! Select a liquid powder that has enough body to form a smooth, dull film on the skin. I can send you the name of a liquid that does just this. Furthermore, it comes in four shades, so that you can choose a tint that blends with your face powder. It's easy to apply and doesn't rub off. Lots of people use it at the beach to prevent tan, sunburn and freckles. A large bottle costs $1.

Want to make the approaching warm weather endurable and yourself lovelier and daintier? Then invest in a trio of bath preparations with a uniform blossomy fragrance that is cooling and clingingly seductive. It consists of Dusting Powder (85 cents), lavender-tinted Bath Salts (also 85 cents) and a delicious *eau de cologne* in an unusual new bottle. The sixteen ounce size of *eau de cologne* is $1.75 and the eight ounce, $1. This fragrance-trio will make your bath pleasureable instead of dutiful. Do write to me if you are interested in the trade name.

Fanagram Contest

(Continued from page thirteen)

This is the contest in a nutshell—and the person who submits the cleverest set of answers will win Miss Sullavan's glistening ring. It's a present worth having from a point of value, quite as much as a souvenir!

Remember that fancy decorations do not help you win the contest. The judges demand only neatness and cleverness. The person who does the best job creating double Fanagrams is going to walk away with the prize.

There are no blanks to fill out, no complications whatever. Fanagrams was created largely as an entertaining game for your own amusement. Then we decided to add zest to the game with a monthly award. Play it for the sheer fun of the game, then send in your contribution. It may be the prize winner!

Address all entries to The Fanagrams Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

NEXT MONTH: Winner of Bing Crosby's radio!



LOST *beauty . . . no allure . . .* when eyes are muddy or prominently veined! Use new, scientific EYE-GENE before "dates" always! Clears even *bloodshot* eyes in seconds . . . or money refunded. Soothes and refreshes tired, smarting, strained, itching eyes almost *instantly*. Makes them white, sparkling, lovely! Safe. Stainless. At drug and dept. stores.

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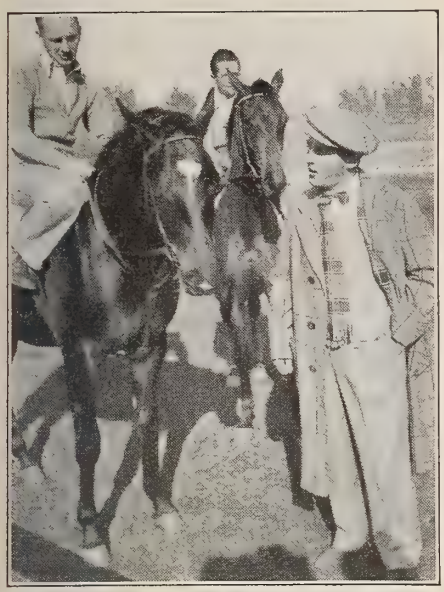
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Bing Crosby's Color Madness

(Continued from page twenty-six)



Bing Crosby's checkered clothes were notorious at the races! Here he is shown at Santa Anita track, with his favorite horse

naive retort, to which his tailors have not succeeded in thinking up a good answer.

There is another side to Bing's yen for rough, comfortable, he-man clothes. Literally, tens of thousands of romance-starved maidens throughout the world have fallen in love with that husky-throated crooner sending out lullabies from the screen or a radio loud speaker. Every week, thousand of billet-doux pile into the Crosby dressing rooms at Paramount. While Bing appreciates the compliment, in a way, it also gets under his skin.

"You would think I'm some sort of a patent-leather haired Don Juan, or something," the crooner half complains. Whatever may be your conception of Bing Crosby, be assured he is no second Valentino. He is just an ordinary, very human, Spokane, Washington, boy, with a tricky voice that carried him to fame and fortune.

Some of Bing's friends believe his baggy old clothes habit is more the expression of a secret complex, an expression of he-man revolt against the unceasing barrage of mash notes. Bing insists he just likes to be comfortable and can't see any reason for not being.

But he can't explain away so easily this matter of getting on one brown sock and one blue one that Dixie caught before he escaped through the front door.

"Well, they're the same weight and both silk and—they look alike," Bing argued in his rather bashful manner.

● Have You Guessed The Answer? Bing is an unfortunate victim of that peculiar ailment, achromatopsia. In other words, he is completely color blind.

This little fact begins to throw much light upon the Crosby habit of gay, even though clashing, color schemes.

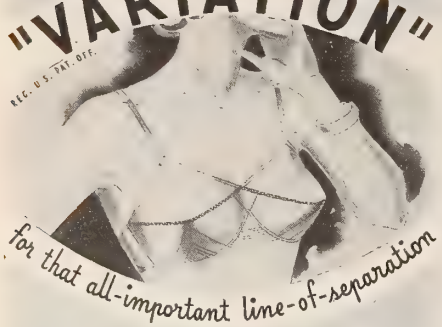
"I wear 'em because I like them!" Bing says.



SEE PAGE 72 FOR STORES IN YOUR CITY FEATURING CATALINA SWIM SUITS

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for that all-important line-of-separation

A distinct *division* between the breasts is especially important for the new fashions. To meet this need, Maiden Form developed this "Variation" brassiere which—in addition to under-breast stitching for extra-firm support—gives you that fashionable *line-of-separation*. Note the little heart-shaped "over-lap" at the center front—it supplies just enough gentle pressure at the necessary point! $1.00 and $1.50.



Left: "Half-way," Maiden Form's "back-to-nature" brassiere—just a "frame-work" yet it uplifts without confining and supports bust perfectly. For daytime or evening, $1.00. Send for *free* Foundation Booklet FJ: Maiden Form Brassiere Co., Inc., New York.

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The wise men of medicine calmly nod their heads in approval. Bing is right. He undoubtedly does get a sense of optical satisfaction from the hodge-podge of vivid colors he assembles because they do not look the same to him as they do to you and me, most of whom have a normal perception of, at least, the seven pure colors in the solar spectrum. Between the red end and the opposite violet end of the spectrum are millions of different tones of color, medical history recording one pair of eyes that could distinguish and describe 14,220 different shades.

Medical men tell us one out of five men and one out of twenty women are, at least partially, color blind. Some fail to distinguish only certain colors. Others, like Bing, have an optical system that completely distorts all colors. In fact, he may look at the same color at two different times and get two different color reactions.

So don't blame Bing if a yellow sweater, a pink shirt, a brown and purple tie, tan pants and a gray cap look appealing to him. Probably your carefully matched ensemble is shocking to his achromatopsic eyes. Anyway, he was born that way and can't do anything about it. Medical science thinks color blindness may result from some abnormal internal pressure on the optic nerve.

● One Of Bing's Brothers, Everett, also is color blind, but Everett claims he is better than Bing because he can, at least, match things even if he can't tell just what colors he's matching. Again medical men nod. This is a fact in some cases of color blindness, but a rare hour of entertainment is in store for anyone who can get Bing and Everett to arguing their respective abilities as color selectors.

Bing was seated at a table, poring over a manuscript. Abstractly, he was answering questions about the color of clothes and other things about the room, with occasional good guesses.

"What color is that pencil you're writing with?" we asked.

Obviously, he was taken by surprise and closely inspected the pencil with a sheepish smile:

"Aw, let's skip it!" The pencil was red as barn paint.

Bing's golf partners have remarked that he never bothers to pick up those little red, yellow and green wooden tees that you stick in the ground. It might interest them to learn that, after Bing sticks one in the grass, he couldn't find it again to save his soul without getting down and feeling around for it.

● Bing Isn't Particularly sensitive about his color troubles, but he doesn't always see the humorous side of it. However, he will never forget the first outfit of clothing he bought all by himself with his own money.

He returned home with what he thought was a swell blue serge suit and a new pair of brown shoes, only to learn that he had acquired a bright purple outfit with a pair of yellow shoes.

"I didn't have money enough to buy any more, so I had to wear them," he recalls, with a faint glimmer of a smile. "Anyway, they looked all right to me."

So, maybe, there is the origin of his laconic explanation:

"I wear them because I like them." And, after all, he's the one who has to wear them, isn't he?

—Walt Campbell

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● Movie Classic, now entirely written and edited in Hollywood, brings you new and more interesting features about your screen favorites.

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Your Kidneys contain 9 million tiny tubes or filters which may be endangered by neglect or drastic, irritating drugs. Be careful. If functional Kidney or Bladder disorders make you suffer from Getting Up Nights, Nervousness, Loss of Pep, Leg Pains, Rheumatic Pains, Dizziness, Circles Under Eyes, Neuralgia, Acidity, Burning, Smarting or Itching, you don't need to take chances. All druggists now have the most modern advanced treatment for these troubles—a Doctor's prescription called Cystex (Siss-Tex). Works fast—safe and sure. In 48 hours it must bring new vitality and is guaranteed to make you feel years younger in one week or money back on return of empty package. Cystex costs only 3c a dose at druggists and the guarantee protects you.



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The Best GRAY HAIR REMEDY IS MADE AT HOME



YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded, or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off.

Loretta Young—
Sweet Girl, Smart Dame

(Continued from page twenty-five)



Loretta Young is back in pictures after a long rest prescribed by her doctors. You'll find her more beautiful than ever

attractive kid who hadn't filled out into womanhood yet and used to tag around the sets after her then brilliantly scintillating sister, Sally Blane.

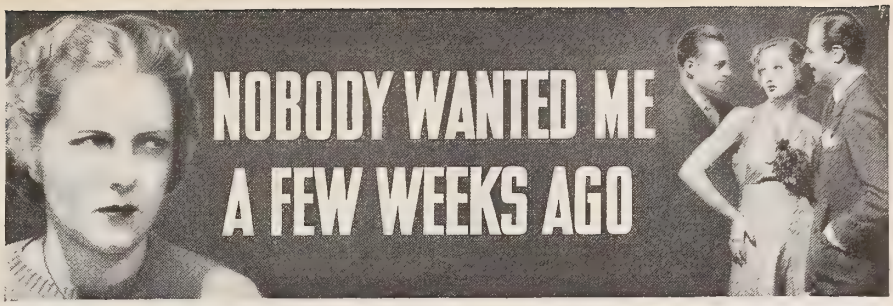
● Few Of Us Who Saw Loretta inconspicuously about town in those days ever would have thought that that kid would some day be the absolute tops, big enough to have none other than the Great C. B. De Mille hold up production on one of his super-epics, *The Crusades,* because she was snowed in up in the mountains.

But don't think that Loretta attained that prominence by being all sweetness and light. She is, in reality, two separate and distinct people at home and at the studio. She's lived in this business all her life and knows it as only she could. She's learned a lot on the way up. Particularly she has discovered that allowing oneself to be imposed upon is a fool's game in any business, but most especially in pictures.

Let us make that plain. When Loretta first went into pictures on a long term contract she was just seventeen. Her contract had to be approved by the courts and it was stipulated that, being a minor, she could not work more than eight hours a day. The State appointed a lady to look after her in the studio and on the sets to see to it that the laws on child labor were upheld. But all that was extremely irksome to an energetic and ambitious young girl. She wanted to work till she dropped —anything to speed her success.

And that is just what she did do—worked till she dropped. For over two years, one picture after another, she would leave the set with the guardian, start to take her make-up off and then stall around until the lady had left. Instantly Loretta donned the war-paint again and was back on the set till two and three in the morning. She kept it up till the family had to send her to the hospital with a nervous break-down.

But even then Loretta was undaunted. It was not until an official from the



But now she's the most popular girl in town



Thousands gaining 5 to 15 lbs. with new "7-power" yeast tablets

IT certainly seems a crime against yourself to remain "skinny" and unable to attract friends when thousands have gained pounds of solid, naturally good-looking flesh this new easy way—*in just a few weeks!*

Doctors now know that the real reason why many find it hard to gain weight is that they do not get enough Vitamin B and iron in their daily food. Now with this new "7-power" discovery, which combines these two vital elements in little concentrated tablets, hosts of people have put on 5 to 15 pounds, normal curves—*in a very short time.*

Not only are thousands quickly gaining normally attractive pounds, but also naturally clear skin, freedom from miserable indigestion and constipation, new pep.

7 times more powerful

This amazing new product, Ironized Yeast, is made from special cultured ale yeast imported from Europe, the richest known source of Vitamin B. By a new process this yeast is concentrated 7 times—*made 7 times more powerful.* Then it is ironized with 3 kinds of strengthening iron.

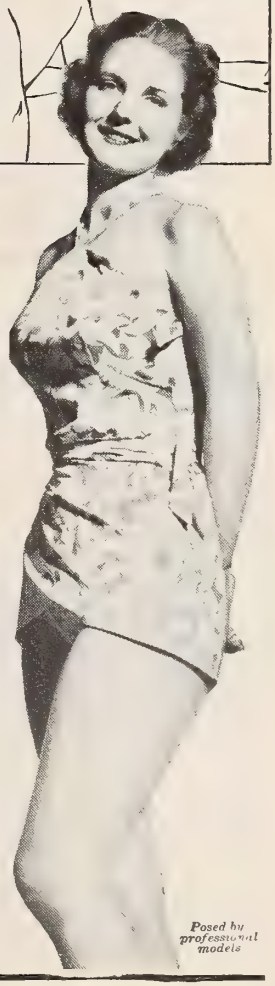
If you, too, need Vitamin B and iron to build you up, get these new Ironized Yeast tablets from your druggist at once. Then, day after day, as you take them, watch skinny limbs and flat chest round out to normal attractiveness, skin clear to natural beauty—you're an entirely new person.

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● You can trust a Nurse to know the safe, easy way to lose fat. Mrs. G. L. Ryer, Reg. Nurse, Dayton, Ohio, writes: "I lost 47 lbs. with RE-DUCE-OIDS, though I did not diet." Thousands of delighted women have acquired lovely figures this proven way. Millions of packages sold. Why not start to reduce today?

REDUCED 50 LBS.: Mrs. J. Schafer, 1029 Jackson St., Kansas City, Mo., writes: "I lost 50 lbs. My doctor pronounces me in better health than for years and I feel better in every way." Others write of reducing as much as 80 lbs., and report feeling better right from the start. **For your SAFETY**—RE-DUCE-OIDS absolutely **DO NOT CONTAIN** the dangerous drug, dinitrophenol. They are easy to take . . . tasteless.

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Your money back in full if not delighted . . . you are the judge. No risk, so don't delay, fat is dangerous! At drug or dep't stores. Or send $2 for 1 package; or $5 for 3 packages direct to us, Currency, Money Order, or stamps. (10c fee must accompany C.O.D. orders only.) **Plain wrapper, no embarrassment.**

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studio came to her in the hospital with the word that she was to start another picture in two days that she began to see the light. It was either work or the studio would magnanimously grant her a vacation without pay until she could . . . It is typical of Loretta that she has always felt sorry for the poor duck who had to deliver the news to her. He hated the job, but just had to obey orders.

Of course, conditions like that are all changed now, but in those few moments in the hospital bed little Miss Young who would work like a fool for the spirit of the thing became another person. She got smart, smart the hard way!

From that day to this she has never worked five minutes beyond the eight hours that are specified in her contract. Why should she? Advantage had been taken of her in no uncertain way and she decided that that was a sucker's game. You mustn't get the idea that she's tough about things. She's not. I know of no one any more popular with crews and casts than she. Even when she's standing on her rights she does it in such a sweet and evenly-disposed manner that no one could take exception to it—and she never takes any stand unless she's right!

A strange little quirk in her make-up about the hours she works is shown in her complete willingness to take stills and home-sittings for hours on end. Most players abhor that task. Try it yourself sometime—sitting for three or four hundred differently posed pictures with a dozen changes of costume and being forced to make each one register with a definite and lively expression. It is far more exhausting and monotonous work than acting, but Loretta will work until the cameramen drop in her own home. She's not afraid of work, not afraid of any task that comes along in daily life—but she won't be imposed upon.

● At Home If The Maid is busy when Loretta gets up she'd as soon go out in the kitchen and perk her own breakfast coffee. Her mother certainly would—and the two sisters—so, as she figures it, why not herself?

Loretta is such a completely normal, average every-day human being that she's well-nigh impossible to clearly portray. Theirs is the average, normally well-off American family in New York or Massillon, Ohio. None of this oft-repeated talk of Hollywood extravagances and luxuries beyond reason and income.

And yet, at the same time, Loretta is the girl who has learned every rope in Hollywood on her way up. Frequently studios make a practice of giving cast and crew substantial proportionate bonuses when a picture has been brought in under schedule and is obviously a success. Just recently Loretta was offered a bonus amounting to $10,000 . . . and she turned it down! Very sweetly did she thank them and when they pressed it on her she said, "No, but if you really want me to have a bonus you can give me a trip to New York, all expenses paid, and a new car."

She outsmarted them, and they knew it and admired her for it. Had she accepted the cash bonus she would have had to pay an income tax on it which the studio would have been exempted of, but on the basis of a car and a trip for the bonus it was the studio and not Loretta who paid the additional Government tax. . . . And that is what is known out here as figuring all the angles. That is plenty smart!

—William Ulman, Jr.

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SMART, modern women no longer submit to the tragedy of "old skin" just because they are 30, 35, 40! A wonderful new creme, applied at night like cold cream, acts a scientific way to free the skin of that veil of semi-visible darkening particles which ordinary creams cannot remove after a certain age. So gentle and quick—often only 5 days is time enough to bring out a glorious rose petal softness and fineness and white, clear look of youth. And, the way it eliminates common surface blemishes—ugly pimples, blackheads, freckles—is a revelation! Ask for this creme—Golden Peacock Bleach Creme at all drug and department stores.

HAPPY RELIEF FROM PAINFUL BACKACHE

Caused by Tired Kidneys

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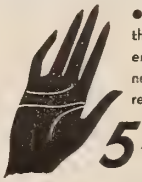
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A Date With Nelson Eddy

(Continued from page twenty-nine)

for me. Then I was shown how to hold it, how to bring it up toward my shoulders, then down again, releasing it with a follow-through motion. It looked awfully easy, and I carefully tried to pattern my motions after his.

"You're all wrong, Eddy." A masculine voice suddenly said in our ears, "Mitzi won't knock down a fly that way!"

We turned around and there stood Bob Taylor grinning widely, and his date, Irene Hervey, grinning too. At least, it was a pretty wide smile.

We decided to make a foursome of our Rip-Van-Winkling. I was first. The ball seemed to weigh a ton, and I couldn't follow-through when I bowled it. Nelson kept dashing up and correcting me, but it was no use. I was a dummy, and so was my score. I looked at him sadly.

"Don't worry," he comforted me, "you'll learn."

He was optimistic.

Nelson was next, and very good. Of course, when you're big and husky ... ! Irene followed him and knocked down one measly pin. That made me feel better. Bob was last, and like Nelson, made a clean sweep of things.

● I Stayed Booby Right Through. Irene almost kept me company, and the two boys went on being sensational. Whilst they waxed enthusiasticer and enthusiasticer, Irene and I had a cosy chat about our new clothes, from which topic we had to be violently wrenched to take our turns.

I think maybe the Taylor fella had too many coco-cola's under his belt, or maybe it was because of Nelson's additional girth. Anyway, the song-bird came out champion.

"Put on your coat, Cummings," he said loftily, "and let's scram out of here.

We scrammed.

It was only ten o'clock, but probably time to think seriously of going to Van's party. Therefore, Nelson drove me home to change clothes while he departed to get into his tuxedo.

"Can you be ready in forty minutes?" Nelson asked.

"Thirty!" bragged I.

"Unusual woman," murmured Eddy.

I gave him a knowing look and departed.

Fifty minutes later, done up in my best, I ran down to open the door for the blonde giant. He came waddling, yes, waddling in, bundled in a great overcoat. I stared. Just an overcoat, no matter how heavy, couldn't make a man look like *that!* He nodded his head cheerfully and eyed my flimsy wrap.

"Just as I thought," he said, "Boy Scout Eddy came prepared!" and with that he pulled himself out of the camel's hair, to stand there—in another overcoat! Then he busied himself putting me into coat number 1. Very businesslike about it, he was, and didn't care a Continental that it dragged on the floor, wrapped around me twice, and absolutely made activity of any sort impossible.

"There!" He surveyed his work with satisfaction. "Now you won't catch cold!" He wrapped one arm around the bulky bundle which, in social circles usually passed as Mitzi Cummings, and took it along, out of the door, down the walk, and hoisted it into the car. All the time he was muttering in his beard about silly



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little girls who didn't wear enough to keep a gnat cosy.

● We Were cruising along at a fine pace when suddenly with no warning at all, Nelson jammed on the brakes. I visualized the most horrible of catastrophes narrowly avoided, when Nelson remarked casually, "I thought I saw a florist!"

But there wasn't any florist in sight, and Nelson, who had suddenly got the inspiration that I must have flowers, ordered me to watch the right side of the street while he watched the left. Suddenly I spotted a shop . . . just a little hole-in-the-wall situated in one of our great out-of-doors markets. In a shake we were in there, and found, to our amusement that while one half of the store was dedicated to selling posies, the other half was consecrated to the sale of dog supplies!

"Orchids!" demanded Nelson with fine optimism.

The little man, startled, shook his head mournfully.

"Gardenias?" questioned Nelson next.

The flower-puppy proprietor took out a box containing six broken blossoms.

But I ended up with orchids, two lovely green ones that we bought in another store. I might add that the florist kept one delighted eye on Nelson, whilst he reserved the other one for the purpose of surveying his corsaging. When it was properly beribboned he asked Nelson if he'd mind giving his autograph.

● I Thought My Romeo was through with wild impulses by this time, but no! Practically within sight of Van's door he suddenly yanked the wheel of his car around and headed in the opposite direction.

"What," I inquired plaintively, "are you up to now?"

"Let's have a dance or two before we go in," he answered. "Let's romp over to the Troc."

In five minutes we were at the Trocadero. Just as we slipped out of our wraps we heard the lovely strains of "Rose Marie."

"See, you're out with the right guy!" he laughed. "Let's dance this one, quick."

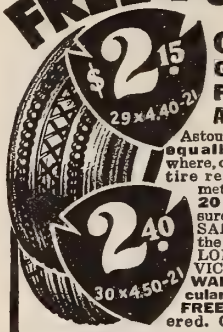
Quick we did! We spun around the floor and the screen hero of "Rose Marie" sang the lilting, beautiful strains of the song right into my ear! I didn't tell him, of course, but to myself, every time he came to the phrase "Rose Marie, I love you," I substituted words that pleased me much better, and added that much more heart fluttering to the fact that I, and only I, was getting the benefit of a million-dollar voice, all for nothing! And then we started for Van Dyke's house.

The first two people we saw as we entered the director's house were . . . you guessed it! . . . Irene Hervey and Bob Taylor.

My boy-friend bowed low, then grasping my hand firmly, led me to the playroom which is all fancied up marine fashion, with small fishies swimming in a tank set into the bar. There were hundreds of people around. Jean Harlow, Bill Powell, Aline McMahon, Raquel Torres, Ted Healy and Shirley Ross among them. There was lots of noise from laughter and conversation, and we settled down to having a very good time.

I guess it was the natural law of gravitation that soon found us in the living-room grouped around the piano. Shirley Ross was singing, and swell, too. When she

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30x5.00-20	2.85	1.05
5.25-17	2.90	1.15
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
5.50-17	3.35	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
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finished Nelson was asked to render a ditty or two, but he wanted to listen, not be listened to. This simply wouldn't do at all, so I threatened him. "I'm going to tell on you, if you don't!"

"Tell what?"

"That you plant a couple of microphones around your house when you give a party so that the unsuspecting guests have their every remark recorded!

"But I shall also tell," I went on, "that later on you play back what the microphones picked up for the benefit of all!"

● Whereupon Shirley Let Out a mighty whoop and settled down to a good, old fashioned giggled fit.

"Mr. Nelson Eddy," speeched director Van Dyke, "will now favor us with some selections . . . or else!"

Nelson quickly moved over to the piano. The accompanist struck one note.

"Too fast!" yelled Nelson. Then, when everybody subsided, he settled down in earnest to a lovely Italian opera. It was glorious, listening to that full, round baritone voice, and the room was hushed. When the applause was over someone remarked that Nelson's Italian was very good.

"I owe it to my pants presser," he said. "When I was a newspaper reporter back East, some years ago and studying Italian operettas, I used to go to a little Italian cleaning shop. While he pressed my pants, I used to sing my songs to him. Between presses he would correct my accent!"

And soon someone said, "It's nearly four o'clock." And I saw Nelson come hurrying toward me carrying that blasted overcoat in which I would, once again, be bundled into helplessness. I tried to beg off, but he was adamant.

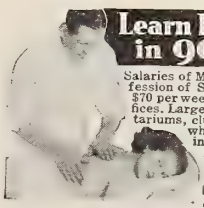


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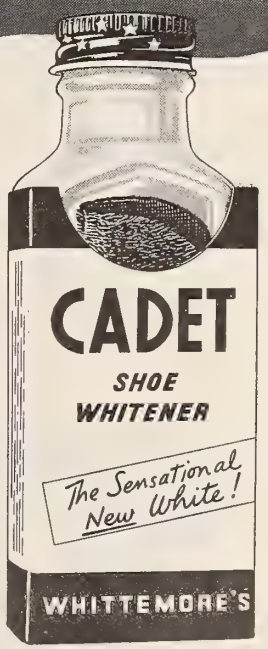


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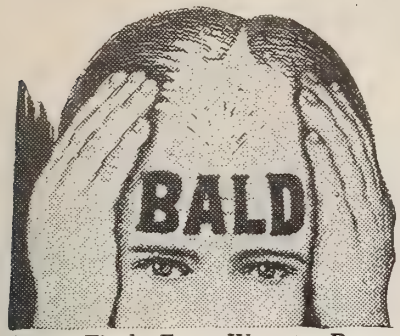
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L. H. Field Company
Lansing, Michigan
J. W. Knapp Co.
Minneapolis, Minnesota
John W. Thomas & Co.
St. Paul, Minnesota
Schuneman's & Manheimer's
Biloxi, Mississippi
The Specialty Store
Gulfport, Mississippi
George E. Northrop Co.
Columbia, Missouri
Suzanne's, Inc.
Kansas City, Missouri
Kline's
St. Joseph, Missouri
Plymouth Clo. Co., Inc.
St. Louis, Missouri
Famous Barr Company
Missoula, Montana
Missoula Merc. Co.
Grand Island, Nebraska
S. N. Wolbach Sons, Inc.
Lincoln, Nebraska
Miller & Paine, Inc.
Omaha, Nebraska
Herzberg's, Inc.
Reno, Nevada
The Wonder Millinery & Dress Shop, Inc.
Manchester, N. Hamp.
Parisean's, Inc.
Asbury Park, New Jersey
Tepper Bros., Inc.
Newark, New Jersey
Halme & Company
New Brunswick, N. J.
P. J. Young D. G. Co. (Nevius Bros. Co.)
Buffalo, New York
J. N. Adam & Company
Niagara Falls, New York
McLeod-Johnson Co., Inc.
Rochester, New York
E. W. Edwards & Sons, Inc.
Yonkers, New York
Fertig's Specialty Shops, Inc.
Asheville, North Carolina
M. V. Moore & Company
Charlotte, North Carolina
J. B. Ivey & Company
Durham, North Carolina
The Ellis Stone Co., Inc.
Greensboro, North Carolina
Vanstory Clothing Co., Inc.
Raleigh, North Carolina
E. J. Ellisberg
Winston-Salem, N. C.
Anchor Co., Inc.
Akron, Ohio
M. O'Neil Company
Cincinnati, Ohio
John Shillito & Co.
Cleveland, Ohio
May Company
Dayton, Ohio
Johnston-Shelton Co.
Steubenville, Ohio
Cooper Kline Co.
Toledo, Ohio
The Lion Dry Goods Co.
Youngstown, Ohio
Strouss Hirshberg Co.
Muskogee, Oklahoma
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John A. Brown D. G. Co.
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Brown Dunkin Co., Inc.
Portland, Oregon
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McKeesport, Pennsylvania
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J. B. Wahl
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Grand Leader D. G. Co.
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Palace Kemp & Hebert, Inc.
Charleston West Virginia
Coyl & Richardson
Clarksburg, West Virginia
The Parsons-Souders Co.
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Kenosha, Wisconsin
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WHY MEN GO



Science Finds Easy Way to Remove Germ In Superficial Layers of Scalp • and Stimulate Dormant Roots to Promote Hair Growth

(Read Free Offer)

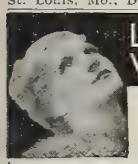
A germ called "Flask Bacilla of Unna" gets deep into the scalp skin in many cases of abnormal hair deficiency, causing a most dangerous type of dandruff. It clogs up pores and hair follicles, causing itchy scalp, falling hair, baldness and prevents dormant hair roots (papilla) from growing hair. Washing and shampooing does not remove the cause. It merely cleanses and treats the surface, rolling off the outer skin like water off a duck's back. No wonder baldness is increasing.

Now a new method enables people who have dandruff, falling hair, thin hair and baldness to easily remove the congested, thin outer layer of scalp skin. This permits opened pores and follicles to absorb air, sunshine and a blood-stimulating compound to activate the smothered, dormant hair roots in promoting hair growth as nature intended. It is all explained in a new treatise called "HOW HAIR GROWS," showing anatomy of your hair and tells what to do. This treatise is now being mailed FREE to all who write for it. Send no money, just name and address to Dermolav Lab., Desk 127-A, No. 1700 Broadway, New York, N. Y., and you get it by return mail free and postpaid. If pleased, tell your friends about it.

Win Him *with* LOVE CHARM



Irresistible and alluring perfumes were first used by the great Cleopatra in captivating her lovers. She knew their power and magic charm. Now you too can wear that strange, compelling scent reminiscent of ancient days and far off lands. Love Charm Perfume, a blend of exotic odors from 7 different Nations, fascinates the man you love—wins his affections. Convince yourself. Send 10c to cover mailing costs of a sample vial. Love Charm will delight you just as it has thousands of others everywhere. Send today. LOVE CHARM CO., 585 Kingsland Avenue, St. Louis, Mo., Dept. 121-F.



LIGHTEN YOUR HAIR WITHOUT PEROXIDE

...to ANY shade you desire ...SAFELY in 5 to 15 minutes

Careful fastidious women avoid the use of peroxide because peroxide makes hair brittle. **Lechler's Instantaneous Hair Lightener** requires NO peroxide. Used as a paste, it Cannot streak: Eliminates "straw" look. **Beneficial to permanent waves and bleached hair.** Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application. **$1**

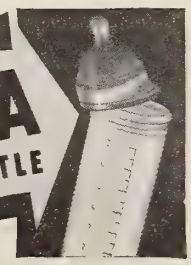
FREE *36 page booklet "The Art of Lightening Hair Without Peroxide" Free with your first order.*

ERWIN F. LECHLER, Hair Beauty Specialist
567 W. 181st St., New York, N. Y.

PRODUCTION NEWS

Learn about the pictures—how they're made — what they're about. HOLLYWOOD every month carries a complete department giving you a true picture of film activities!

SAFE *because it is easier to clean*



HYGEIA NURSING BOTTLE

Joan Crawford Answers Her Critics

(Continued from page thirty-one)

THEN THEY BECAME FRIENDS. Joan said, almost with tears in her eyes, "You can't imagine the wonderful feeling to meet him now and know that he isn't thinking those things about me!"

Few stars would be so moved by the opinions of strangers! Talented, successful, happily married, Joan might consider herself above criticism.

"Whenever I hear certain players lamenting that they couldn't move a step in New York for the crowds that followed them, I'd like to—" she smiled, "—kick them where it would do the most good!"

(This answers another criticism—that Joan and Franchot, in New York, had felt that way themselves.)

"We love people interested in us—cheering for us—demanding our autographs. We love fans. We'd die without them!

"Do you think," she demanded, "that I believe for one minute that I advanced from a chorus girl to a star on my own ability? No. I came up because two or three people liked me in a tiny part. They told their friends. That small number of fans grew, encouraging me.

"*I love my home*—and they provided it. I like my car—and they gave me that! I need my singing lessons—and they are making them possible!"

THAT'S WHAT I TRY to remember whenever I receive one of those other letters, the ones that criticize me unjustly. And after a few weeks I do reach a stage where I can say to myself that such criticism will come as long as I'm in pictures, and I must expect it. But with each criticism it takes those few weeks to reach that stage. In the meantime, I torture myself!

"There was one woman in particular who wrote me after I made *Rain* and *Letty Lynton*. Yes, she criticized the lip-make-up I wore in those pictures. The phrase *sisters under the skin* is trite, but that's how I felt about the girls I played in those pictures. And I believe that the lip make-up characterized them.

"If that was my idea of playing a part, as an actress, I wonder what my critics would have done? I received no constructive suggestions!"



Myrna Loy grins for the cameraman as she emerges from a night spot with her constant boy friend, Arthur Hornblow

"HERE'S MY SECRET OF A LOVELY SKIN"

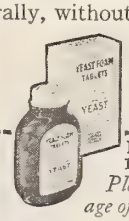
This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Bernice A. Ruttinger
NOTARY PUBLIC



IF YOU are one of the thousands of unhappy girls who are looking for the TRUTH about ugly skin blemishes, eruptions, and pimples—who want to be relieved of embarrassment—let the above true experience encourage you. It is typical of countless letters of gratitude from women who have disposed of skin trouble and won back their charm with the help of pleasant-tasting Yeast Foam Tablets.

If you, too, are embarrassed by a skin marred with ugly blemishes—let Yeast Foam Tablets show you the way to regain your beauty. By supplying vital corrective elements, they rid the body of the poisons which cause such trouble—quickly, naturally, without discomfort. Get Yeast Foam Tablets today, and regain the beauty of a lovely, clear skin.



Ask your druggist for Yeast Foam Tablets today—and refuse substitutes. Send for Free Sample.

NORTHWESTERN YEAST CO., 1750 N. Ashland Ave., Chicago, Ill.
Please send free introductory package of Yeast Foam Tablets. FG-6-36

Name _____
Address _____
City _____ State _____

Star Gazing in Hollywood

by JACK SMALLEY, Managing Editor

● HOLLYWOOD MAGAZINE being a somewhat frank little journal, it behooves me to speak candidly of the stars upon whom I gaze.

This is not so simple when the topic touches upon my favorite theme, but this time I'll discuss a few of the male sex. They are a gay lot, but not all are Lotharios.

● RALPH BELLAMY, for one, is not the Romeo type, though women fall for him like a ton of teakwood. He is distinctly conservative. He has a good business head. At this time of the year he will have enjoyed the profits from a very successful winter season of play at the Tennis Club he and Charlie Farrell own at Palm Springs. His voice is deep and beautiful to hear—it makes gals want to run fingers through his light, wavy locks. Which would annoy him no end.

● FRANCIS LEDERER, on the other hand, is an incurable romantic. He can spot a beautiful girl clear across the studio lot, and find some way of



Dashing Errol Flynn and his lovely wife, Lili Damita . . . they fight beautifully, and make up again . . .



Attractive to the ladies? You betcha—but Nelson Eddy won't admit it! Here he is with Frances Marion, noted film writer

getting introduced. Then he will, in the Continental manner, kiss her hand. While his dark, probing gaze holds their eyes like hypnotized birds. Oddly enough, men do not resent his palpable fascination for women. The man is regular; his grip is powerful, he is an accomplished athlete. He is a fanatic on peace, spending most of his sizable salary for propaganda against war. Since Chevalier left, there is no one in Hollywood quite like Lederer. In real life, Chevalier was dull, stodgy, poorly tailored, secretive. Lederer is always charming, always keenly interested in life, so actually there is only their screen personality to compare.

● NELSON EDDY is no actor and makes no such pretense. But it is enough for him to merely walk into the scene. He has more trouble with women fans than any other star; they literally go crazy over him. He is meticulous in manner and dress; another conservative. He can dance like a fool. Eddy learned to sing from an institute in Chicago which teaches with phonograph records. He would play the records and drown them out with his voice. He is easy to interview because he knows what makes copy. He was making good money with an advertising agency, doing layouts and writing copy, when he discovered he could make more singing on the radio. He rates Tibbett and John Charles Thomas above himself as money-makers in the baritone business; Eddy keeps track. Chances are he has topped them all this year. He is stubborn, but along the right lines. He could have made more money staying in Hollywood for another picture following *Rose Marie*, but refused to cancel his singing tour and disappoint thousands.

● ERROL FLYNN, again, is distinctly the opposite. He is your true adventurer. He has the nerve of a PWA mule and the blarney of all Irish. Flynn should have been a pirate. One of his forebears, Fletcher Christian, led the mutiny on the Bounty. Flynn would do the same under similar circumstances, and never hesitate. With very little money and few prospects, he won the heart of gorgeous Lili Damita and married her, which is true love if we never see the back of our neck. They fight beautifully—and make up. Which keeps them deliriously happy. His fan mail from *Captain Blood* rates him with Joe E. Brown and Dick Powell at Warners. *Charge of the Light Brigade* is next. So look out, Mr. Gable!

● CHARLES BOYER may be charming in a vaguely sinister fashion on the screen, but he is too moody, too difficult to approach, to suit the American taste among the men in Hollywood. Fred MacMurray, on the other hand, is as friendly and easy going as a Fuller Brush salesman, and has been so phenomenally successful that he is the busiest actor in Hollywood, hustling from studio to studio.

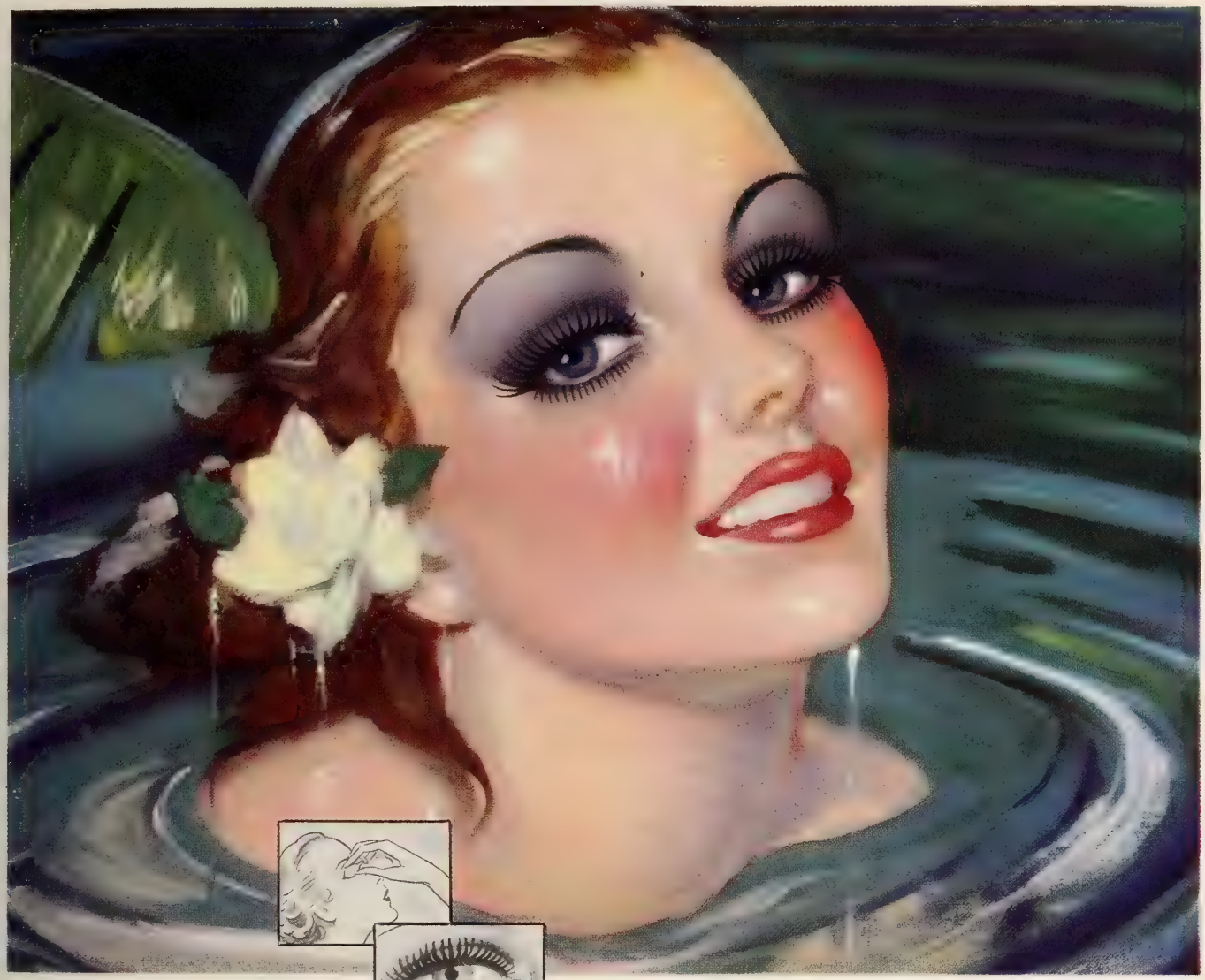


Ralph Bellamy, his wife and Johnny Mack Brown loll in the sun at Bellamy's Palm Springs Raquet Club . . . women like to run their hands through Ralph's curly hair . . .

● THIS HAS been a great year for male actors, with the establishment of such stars as Flynn, MacMurray, Henry Fonda and Robert Taylor. Meanwhile the box office stars hold their own. Bill Powell is reaching the apex of his career in *The Great Ziegfeld*. Chester Morris scored in *Three Godfathers*. Chet is now at M-G-M. He's another lad you like as well off as on the screen; lots of good horse sense and as straight as a string. And so—*adios*!

NEW CREAM MASCARA

Truly waterproof—far easier to use—because not mixed with water when applied



Waterproof TATTOO...*the South Sea maiden's own secret of enchanting eyes*

Make the Eye-Cup Test

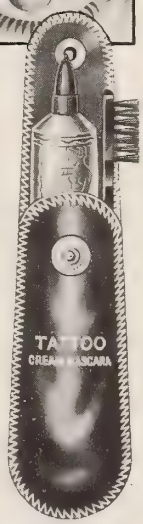
Instead of waiting for tears, rain, or a plunge to show you, in a tragic way, that your mascara isn't safely smear-proof, make the eye-cup test . . . with an eye-cup full of water. If your lashes are covered with old-fashioned mascara they will likely become a sticky, "runny" mess . . . showing how easily the charm of your eyes can become a disillusioning smudge upon your cheek.

Then . . . tattoo your lashes with Tattoo Cream Mascara . . . let it dry . . . and make the eye-cup test. TATTOO cannot run or smear . . . you'll be delighted to discover that each tattooed lash, regardless of the drenching bath, remains beautifully tattooed!

The two little circled pictures at the right show another reason why you will become loyal to TATTOO once you have tried it. In the top circle you see how a tattooed lash is smoothly and evenly darkened from base to tip. Obviously, such lashes appear entirely natural and a thousand times more entrancing than lashes from which hang beady clods of lumpy mascara.

Ordinary Mascara

Tattoo



TATTOO's smoothness likewise makes TATTOO extremely easy to apply—far easier to apply than cake mascara. Simply whisk it on. Your very first try will yield a perfect result. Instantly your lashes will become exotically dark; they will look twice their real length, and will have a lovely, coaxing curl. TATTOO is non-smarting—non-irritating—and absolutely harmless. TATTOO your eyelashes once and you'll never go back to old-fashioned mascara.

Black, Brown or Blue only 50c . . . complete with brush in a smart, rubber-lined satin vanity . . . at all toilet goods counters.



Showing how evenly smooth a tattooed lash would look under a microscope . . . the reason why tattooed lashes are more alluring. .



Lashes coated with ordinary mascara look like this under a microscope . . . rough, lumpy, unattractive.

TATTOO CREAM MASCARA

SEND COUPON FOR 30 DAY TUBE!

TATTOO, 11 E. Austin Ave., Dept. F-50, Chicago

10c enclosed. Please send 30 day tube TATTOO Cream Mascara with brush. ☐ Black ☐ Brown ☐ Blue (check color desired).

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*Street*_____

*City*_____ *State*_____

PRINTED IN U. S. A


When you feel the desire to conquer..
. . then let your lips be
savagely red
warmly moist
tenderly soft
Let your lips be savagely red . . . warmly moist like dew . . . and tenderly soft . . . so soft that to touch them is to forever surrender all desire for any lips but yours! Nothing is so tempting as the pagan, junglish reds of Savage Lipstick . . . and nothing is so sure to conquer as lips that have the thrilling softness that only this lipstick can give them. Savage is truly indelible, too; it clings savagely as long as you wish your lips to lure...and longer. None other is like Savage!
TANGERINE • FLAME • NATURAL • BLUSH • JUNGLE
AT ALL TEN CENT STORES
20¢
SAVAGE
The highly indelible lipstick

WIN CAROLE LOMBARD'S MOVIE CAMERA

Hollywood

5¢ a copy

JULY
NSC

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PERIODICAL DIVISION

Natural Color
Photo of
IRENE DUNNE
In "SHOW BOAT"

WHY BOB TAYLOR CAN'T MARRY

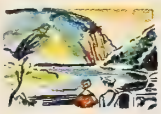


I'VE DISCOVERED AMERICA!"

"'See America first!' I've heard that phrase all my life—but it was just another slogan until I made this memorable Greyhound bus trip. Starting on the east coast, we swung clear around the continent, westward by one great highway, returning east another—and this was only one of several coast-to-coast circle tours that Greyhound offered me!

"Now I've revised the old slogan . . . for you *'See America BEST'* when you travel by Greyhound! I've met and made friends with the *real* America—its kindly, interesting people, its surpassing natural beauty, its mountain grandeur and desert magic, huge cities and charming country towns.

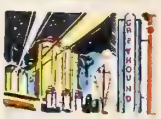
"And what a comfortable way to explore—in a big Greyhound motor bus, among congenial fellow travelers, with one of America's finest drivers at the wheel. The cost of my trip was less than gasoline and oil for a small private auto. Let me mention just a few of my delightful memories:



"Our big bus paused in the Delaware Water Gap while passengers marveled at the towering mountain walls—the sparkling ribbon of river below us.



"Everyone smiled when that starry-eyed young couple got off the bus at Niagara Falls. As if we didn't know all the time where they were bound!



"From the Greyhound Terminal in Cleveland, we could clearly see the Great Lakes Exposition—so we stopped over for an exciting day.



"What a thrill—when a tiny fawn burst from the woods, scampered across our highway, and went splashing through a Minnesota stream!



"Yes, sir, the bears ate right out of my hand, in Yellowstone National Park! I wouldn't have missed that short side trip for anything in the world.



"When we stopped in a grove of giant California redwoods it took fifteen of us stretching our arms wide, to circle one of those tremendous trees.



"As our bus was ferried across San Francisco's Golden Gate, we could look up and see workmen spinning the cables of the world's mightiest bridge.



"Imagine—masts of a ship sticking out of a grassy hillside, with sailors at work in the rigging! Crazy? No, just a movie location near Hollywood.



"Of course, we stopped off for a day at the San Diego Exposition—even lovelier this second year—and Agua Caliente only a few minutes away.



"I can never forget that wrinkled old Indian woman who sold me the clever little hand-woven basket, beside the Apache Trail of Arizona.



"We actually visited a foreign land! Stopping at El Paso, we couldn't resist crossing the Rio Grande bridge into glamorous old Juarez.



"The romance of the real West came to life again at Dallas—where we spent many fascinating hours at the Texas Centennial Exposition.



"Grand old southern melodies! They came floating through the star-filled night as we stopped for dinner near an Alabama plantation.



"Our Greyhound bus actually passed right over the top of Virginia's amazing Natural Bridge—in beautiful Shenandoah Valley.



"As we rolled down Pennsylvania Avenue in Washington, a brilliant military parade swung along, only a few feet from our bus windows."

"So there are some of the highlights of my Greyhound trip. Why don't you plan just such a journey of exploration for yourself? Whether you travel a few miles or a few thousand, Greyhound offers the most interesting way, and by far the most economical." *The coupon below will bring complete information on any trip you may plan—or you can step into the nearest Greyhound office, (or telephone) to secure rates and schedules. Start now, by mailing this coupon.*

PRINCIPAL GREYHOUND INFORMATION OFFICES

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Philadelphia, Pa. . . Broad St. Sta.
Chicago, Ill. . . . . 12th & Wabash
New York City . . . . Nelson Tower
Boston, Mass. . . 222 Boylston St.
Washington, D. C. . . . . 1403 New York Ave., N. W.
Cincinnati, O. . . 630 Walnut St.
Richmond, Va. . . 412 E. Broad St.
Lexington, Ky. . . 801 N. Limestone
San Francisco, Cal. . . . . Pine & Battery Streets
Ft. Worth, Tex., 8th & Commerce Sts.
Charleston, W. Va . . . . . 1100 Kanawha Valley Building
Minneapolis, Minn. . . . . 509 Sixth Avenue, N.
Detroit, Mich. . . . . Tuller Hotel
St. Louis, Mo. . . . . Broadway & Delmar Blvd.
Memphis, Tenn. . . 146 Union Ave.
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London, England, A. B. Reynoldson, 49 Leadenhall Street

The GREYHOUND LINES

SEND FOR PICTORIAL FOLDERS, TRIP INFORMATION

Send this coupon to nearest information office, listed at left, for interesting pictorial folders about Texas Centennial Exposition ☐, Great Lakes Exposition ☐, San Diego Exposition ☐. (Check which one.) If you have some other trip in mind, jot it down on this line, and we will send full information.

Information on trip to_____

Name_____

Address_____ FW-7

"Barbarous!"

A HOSTESS AND A DENTIST BATTLE OVER A T-BONE

"Intelligent!"



SAYS HOSTESS



SAYS DENTIST



(*But the civilized way to build firm gums is* IPANA *and* MASSAGE)

HOSTESS: "Your picture is disgraceful. No girl with a spark of intelligence or breeding would ever eat like that." *(But your dentist disagrees—emphatically.)*

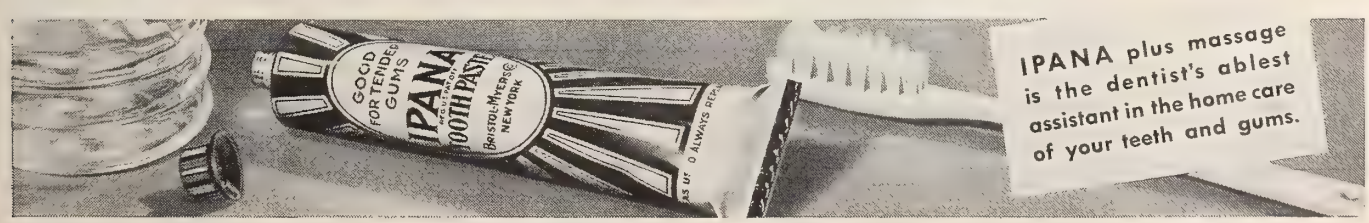
DENTIST: "That picture is a perfect lesson in the proper exercise of teeth and gums. I hope millions of people see it. If more people chewed as vigorously, there would be far fewer gum disorders—fewer evidences of that dental warning 'pink tooth brush'."

Check up on your own menu, and you will see the dentist's point. The modern menu is a soft-food menu. It deprives teeth and gums of the work and exercise and stimulation they need. No wonder gums grow weak and tender—no wonder "pink tooth brush" is such a common warning.

"Pink Tooth Brush" is serious

The first sign of that tinge of "pink" calls for a visit to your dentist. You may be in for serious trouble. But he is far more likely to tell you to take better care of your gums, to give them more stimulation, more exercise. And he may tell you—he usually does—to switch to Ipana Tooth Paste and massage. *Follow his advice.* Rub a little extra Ipana into your gums every time you brush your teeth! For Ipana is especially designed to help your gums *as well* as clean your teeth. You'll soon notice an improvement in the health of your gums. New circulation wakens lazy tissues. Gums grow stronger. They feel firmer. They look better.

So switch to Ipana today. The first ten days of Ipana and massage will show an improvement. And thirty days will convince you that you should have changed to this modern, sensible health measure long ago.





The M-G-M Lion is the Symbol that signifies Joy on the Screen. Miss Entertainment picks Leo to ride to victory!

THE WINNER!

METRO · GOLDWYN · MAYER

We're taking space in this magazine to tell you to keep your eye on Leo, the M-G-M Lion!

He's had the best year of his career what with grand entertainments like "Mutiny on the Bounty", "China Seas", "Broadway Melody of '36", "A Night at the Opera", "Rose Marie" and all the other great M-G-M hits! And of course there's "The Great Ziegfeld", now playing in selected cities as a road-show attraction and not to be shown otherwise this season.

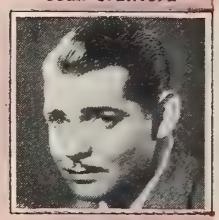
But *(pardon his Southern accent)* Leo says: "You ain't seen nuthin' yet!"... On this page is just part of the happy M-G-M family of stars. Look them over. You'll find most of the screen's famed personalities and great talents on Leo's list. They will appear in the big Metro-Goldwyn-Mayer productions that are now in the making and planned for months to come.

Ask the Manager of the theatre that plays M-G-M pictures about the marvelous entertainments he is arranging to show. And when Leo roars, settle back in your seat for real enjoyment!


Norma Shearer


Joan Crawford


Greta Garbo


Clark Gable


William Powell

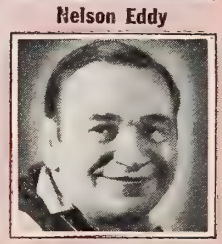

Myrna Loy


Jeanette MacDonald


Nelson Eddy


Luise Rainer

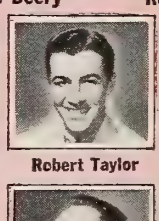

Jean Harlow


Wallace Beery


Robt. Montgomery


Eleanor Powell


Freddie Bartholomew

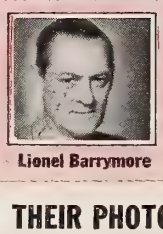

Robert Taylor

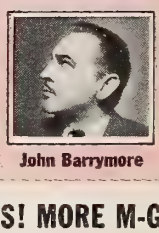

The Marx Brothers


Charles Laughton


Laurel & Hardy


Jackie Cooper


Lionel Barrymore


John Barrymore


Spencer Tracy

WATCH FOR THEM!

Norma Shearer
Leslie Howard
in "Romeo and Juliet"

Clark Gable
Jeanette MacDonald
in "San Francisco"

Jean Harlow
Franchot Tone *in* "Suzy"

Robert Montgomery
Myrna Loy
in "Love on the Run"

And M-G-M's Big Road Show
"THE GREAT ZIEGFELD"

SORRY! WE DIDN'T HAVE SPACE FOR THEIR PHOTOS! MORE M-G-M STARS

Franchot Tone, Robert Young, Rosalind Russell, Frank Morgan, Edna May Oliver, Reginald Owen, Virginia Bruce, Nat Pendleton, Lewis Stone, Johnny Weissmuller, Jean Hersholt, Ted Healy, Allan Jones, Buddy Ebsen, Joseph Calleia, Maureen O'Sullivan, Una Merkel, Chester Morris, Stuart Erwin, Bruce Cabot, Elizabeth Allan, Brian Aherne, Charles Butterworth, Madge Evans, Frances Langford, Eric Linden, June Knight, Ann Loring, Robert Benchley, Jean Parker, May Robson, Mickey Rooney, James Stewart, Ernestine Schumann-Heink, Harvey Stephens, etc.

JUN 10 1936 ©CIB 304177

JULY, 1936
Vol. 25 No. 7

Hollywood

The News Reel of the Stars

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

The Women Who Tamed Jack Oakie....20
by Jack Smalley
Why Ginger Rogers' Marriage Failed....23
by Larry Pankhurst
Hollywood Goes to the Cats!....28
by Louise Johnson
How Grace Moore Looks to a Home Town Girl....29
Jean Harlow's Pictorial Biography....32
Why Bob Taylor Can't Marry....33
by James Reid

HOLLYWOOD SPOTLIGHTS

Charles Winninger, Alan Baxter, Jean Hersholt....24
Margaret Sullavan: An Armbreaking Interview....25
Morris Plan....26
Freddie Bartholomew's Home Troubles....27
When Helen Morgan Went Blind....44

DEPARTMENTS

Hollywood Newsreel....6
Hollywood Productions....9
Fanagrams Contest....10
Fan Mail....12
Brief Film Guide....16
Topper's Film Reviews....18
Eyewitness Photos....22
Drama from Fresh Springs (Wilhelm Dieterle)....46

BEHIND THE SCENES

How a Casting Director Gets His Star....30
When Illness Hits Hollywood....31
Lew Ayres Gets a "Break"....36

HOLLYWOOD CHARM SCHOOL

Summer Beauty Worries....34
Slenderize with Salads....40
Modern Cinderella....42

CHARLES RHODES, Photographer

Cover photo by Edwin Bower Hesser

Editorial Office: 7046 Hollywood Blvd., Hollywood, Calif.

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Today in Hollywood



Lili Damita and her husband, Errol Flynn, were among the guests we saw at a recent filmland party. You'll find them everywhere there is excitement . . .



Stokowski's concerts brought stars out in droves. Arthur Hornblow, Jr., Myrna Loy, Loretta Young and Eddie Sutherland arrived together. For variety



I followed the crowd to the Chinese theatre one noon and saw Bing Crosby laying his hand print in the cement. He has a hand rolled cigarette in his mouth! That night



I found Leo Carrillo and Winifred Shaw at a radio studio about to go on a broadcast. Sure, they posed for us!

Ted Magee, Editor

Her Tennis Stroke is *Correctly Timed*



—too bad her *laxative* wasn't!

HER SWING is a marvel of precision and timing . . . What a pity she didn't know that *correct timing* is vital in a laxative, too!

You see, when you take a laxative into your system, you can't afford to take chances. Look out for harsh, over-acting cathartics that might upset you, nauseate you, cause stomach pains, leave you weak and dragged down. Such laxatives abuse you internally. Their after-effects are unpleasant, sometimes dangerous.

DEMAND CORRECT TIMING

Just what is meant by correct timing in a laxative? Simply this: a correctly timed laxative takes from 6 to 8 hours to be effective. Its action is gentle and g-r-a-d-u-a-l, yet completely thorough.

Ex-Lax is just such a laxative. It won't throw your system out of rhythm. No stomach pains, no nausea. No unpleasant after-effects of any sort. Ex-Lax works so naturally that, except for the relief you enjoy, you scarcely realize you have taken a laxative.

PLEASANT TO TAKE

Ex-Lax is not only kind to your system —it's kind to your taste, too. Its flavor is just like smooth, delicious chocolate. All druggists sell Ex-Lax in economical 10¢ and 25¢ sizes. Get a box today!

When Nature forgets— remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

Hollywood Newsreel



Awaiting their turn at the microphone . . . Claudette Colbert and Jesse L. Lasky had ringside seats for the South American radio broadcast in which they participated



An unusual group candid camera shot! Jackie Cooper, Jeanette MacDonald, Jack Oakie, Jean Hersholt and Fred MacMurray . . . Jeanette rolls her hose . . . Oakie sneers

Life Loses Its Quest

CHECK OF RECENT studio orders governing outside activities of the more important players while they are "on call" for picture duties reveals the talkie capital as the home of don't-do-it.

Here are a few of the more recently applied check-reins:

Warner Baxter must forego hunting trips on which guns and ammunition are carried, Errol Flynn is ordered to stay off jumping horses, June Lang is not permitted to travel via air, Shirley Temple and Alice Faye must stay out of the sun to safeguard their blonde beauty, John Boles has been told to give up speed-boating, Victor McLaglen may ride only on bridle paths and must hold his mount to a walk.

• •

For Men Only!

CLARK GABLE'S extensive preparations for continuance of his current bachelorhood have failed to dampen ardor of the Hollywood chatterers, who persist in weaving a romance around his friendship for Carole Lombard, whom he squires to spots where the lights are brightest.

Wearying of life in the cramped hotel quarters that have been his since his separation from Ria Gable, the big fellow has taken a long lease on a six-room place in the Brentwood sector, which he is converting into a male paradise, with guns and fishing tackle supplying the decorative motive, and sans any feminine touch whatsoever.

• •

Baby Marie Comes Back

GINGER ROGERS, hearing that a small part was about to be cast, went to the powers-that-be and asked that the rôle be assigned her stand-in, Marie Osbourne.

For two hours she argued, and finally won her point. Against her flowery oratory even the hard-boiled officials were forced to give in. And so, Baby Marie Osbourne is embarked for the second time on a screen career. For Ginger's stand-in is the former baby star, the Shirley Temple of her day.

• •

Finders No Keepers

IN HOLLYWOOD, WHERE big money usually brings thoughts of millions, it is understandable that few people heard of a $29,000 cash loss.

Nevertheless, Ernst Lubitsch, up-again-down-again producer, discovered in sudden alarm he had lost a wallet containing that sum of currency. A short time later a U. S. employee in the Revenue department found the wallet, nearly swooned over its contents. Back to Mr. Lubitsch went the missing money, but no reward was paid.

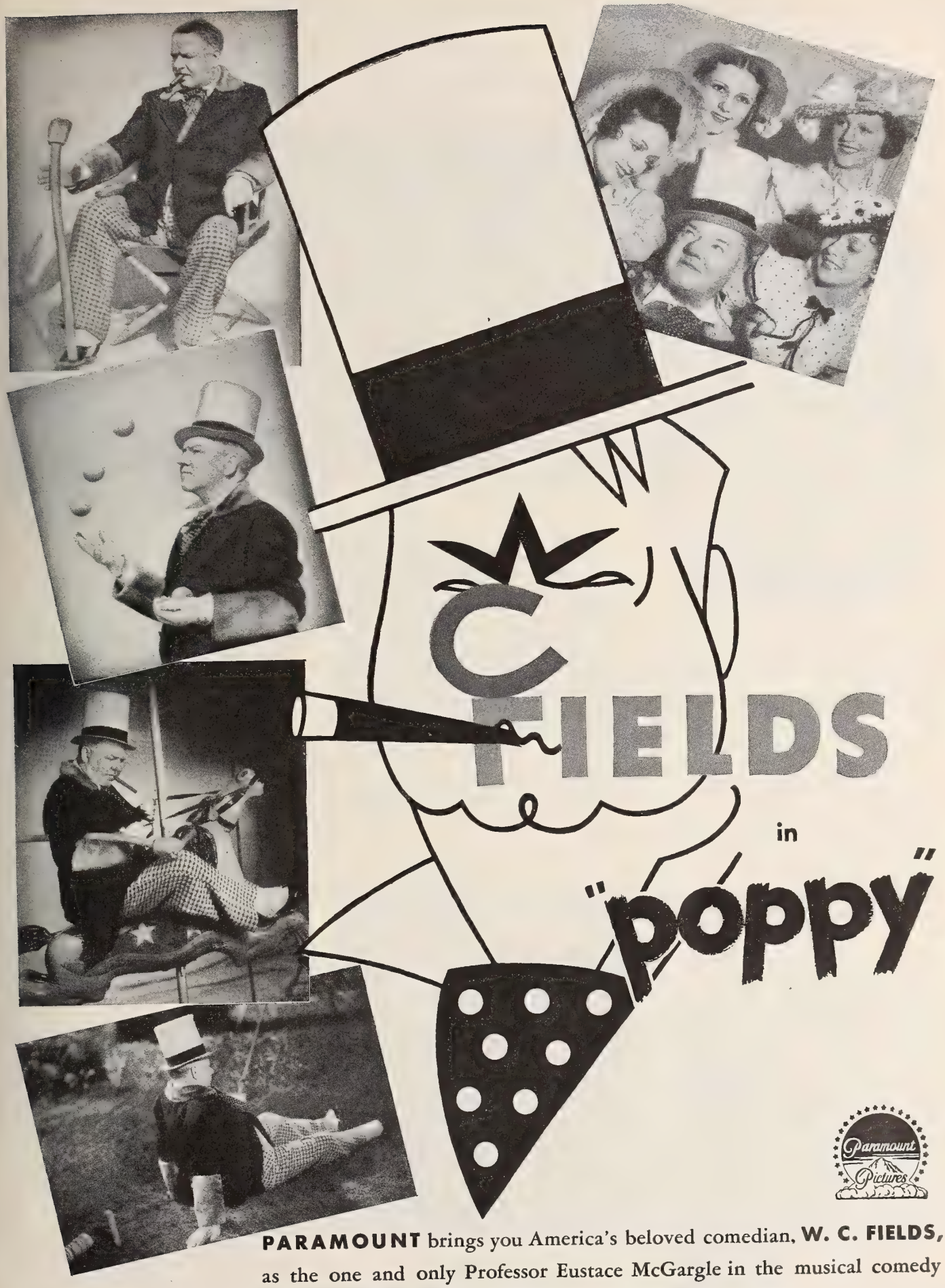
Had this occurred in Iowa, Producer Lubitsch would have been forced to part with $2,900, in accordance with Iowa's 10 per cent reward statute. Validity of the state law was upheld only recently by the U. S. Supreme Court.

• •

Has-Beens and May-bes

WM. S. HART'S court victory over United Artists may ultimately bring him $85,000 . . . he spent $300,000—his entire personal fortune—making his last picture in 1925 . . . Bill Robinson, re-signed by 20th Century, must also coach Shirley Temple in four dance routines for her

[*Continued on page 8*]



PARAMOUNT brings you America's beloved comedian, **W. C. FIELDS,** as the one and only Professor Eustace McGargle in the musical comedy **"POPPY"** with Rochelle Hudson . . . Directed by A. Edward Sutherland

You've never

worn a polish like new GLAZO



Glazo creates new polish far lovelier, far superior

WITH this new-type Glazo formula, even evaporation has been so reduced that you can use the polish down to the last brushful.

The new Glazo provides a richness of beauty and sheen that has been beyond the realm of old-type polishes. Be among the first to wear Suntan, Russet, and Poppy Red—stunning new "misty" reds, and the latest additions to Glazo's range of authentic fashion-approved shades.

This new Glazo wears *extra* days . . . its brilliant surface unmarred by chipping, peeling or cracking. So easily does it float on, without streaking, that there's never a nail in need of re-doing.

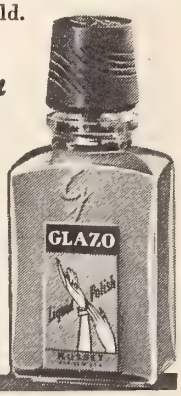
For even a day, don't deny your fingertips the luxury of this new perfected Glazo. Still only 20 cents each—at toilet goods counters all over the world.

It's new it's perfect

GLAZO

20 CENTS

(25 cents in Canada)



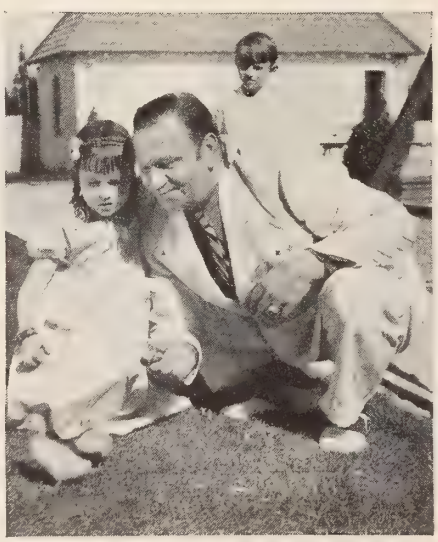
Hollywood Newsreel

(Continued from page six)



Famous personalities were snapped in front of this theatre. Irving Thalberg thumbs the way for Leslie Howard, Mrs. Howard, Norma Shearer and Mr. and Mrs. William Gargan

next picture *Dimples* . . . film stars will dance this summer in Hollywood to the music of Isham Jones, Bennie Goodman, George Olson, Jan Garber and perhaps Wayne King at the principal night spots . . . plans are now under way to remake *Birth of a Nation* as a talkie . . . the Kentucky Derby scenes in Wanger's *Spendthrift* will be the real McCoy, cameramen from the studio having traveled to Churchill Downs for authentic shots . . . Fred Stone has sold his Long Island home in a permanent move to the west coast . . . Sonja Henie, European ice skating champion, has been lined up for movie camera tests . . . she looks good for a contract.



Nothing is so mysterious to little Carol Ann Beery as these two ducklings which papa Wallace brought home to her one day

Disney's Secret

WALT DISNEY'S Mickey Mouse hangout recently has acquired in certain circles the reputation of a nuthouse.

And all because a visitor, none too analytical of Mr. Disney's caricature problems, walked into an office and found an animator (artist) making horse faces in the mirror!

That gives you an idea how some of the Disney animal actors get the expressions that make you howl with glee.

• •

Marriage in Offing

WHILE MARY ROGERS, beautiful, accomplished daughter of the late Will Rogers, is moon-gazing with Edmund Grainger, young producer, her brother, Will, Jr., now owner and editor of a Beverly Hills

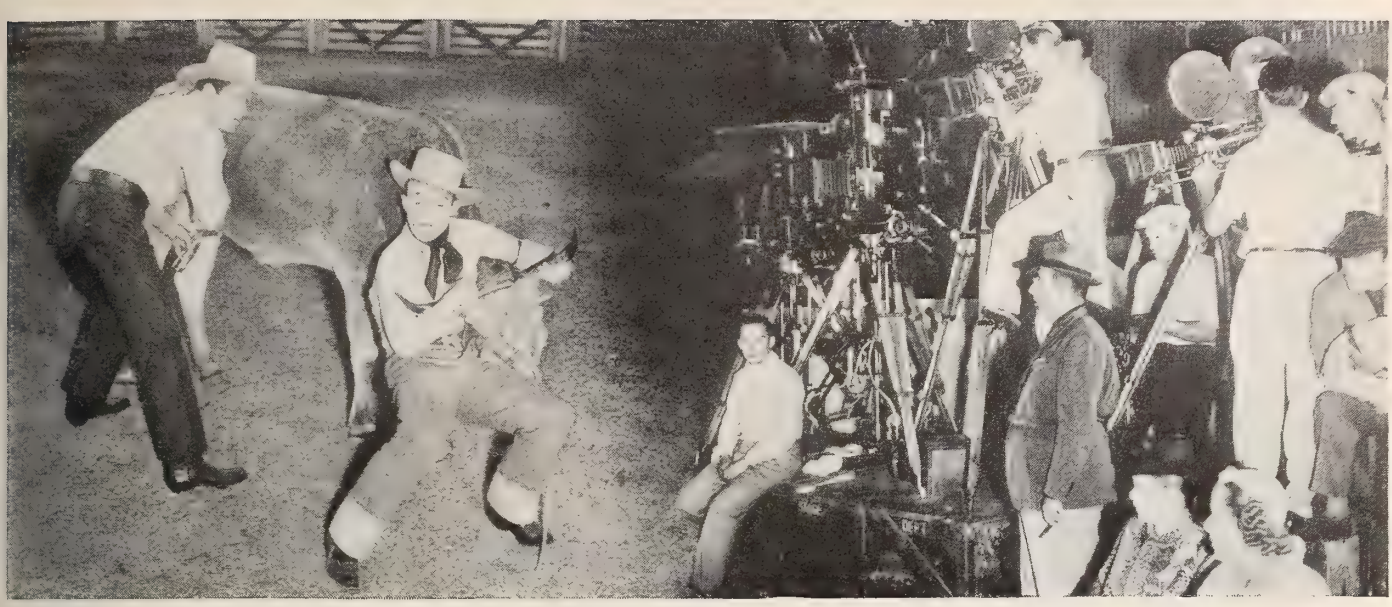
[*Continued on page 57*]

ON THE COVER

The fragile beauty of Irene Dunne never was more beautifully recorded on film than in this natural color picture taken in the studios of Edwin Bower Hesser.

Taken during the filming of Universal's great production, *Showboat*, this photo may go into your scrapbook as a faithful reproduction of the beautiful star at the time of her greatest success to date.

WHAT THEY'RE FILMING



Rhythm on the Range

(Paramount)

● It Seemed inescapable from the first that eventually the film colony would be blessed with a crooning cowboy. And it probably has come as a surprise to many that Bing Crosby, the lad who usually wears dress suits and boiled shirts, is going to be the man.

Not that Bing has decided to go in for horse operas. Quite the opposite in fact. For *Rhythm on the Range* will gently prod the old melodrammers, and Bing will be quite comical throughout.

The story starts in Madison Square Garden in New York, with Bing and Bob Burns—your radio funny man—two cowboys out to win the wild west prizes. And they have a reason, too. They would like to return home with Cuddles, the prize bull on exhibit at the rodeo. Henceforth the two cowboys apply themselves, gather in enough prize money to buy Cuddles.

The trip home is a wild affair. In the first place, Bing sneaks Cuddles aboard an empty rattler, and finds Frances Farmer —a very cute little trick—right at his heels. She's a society girl who is running away from home and running after Bing. It's a sad state of affairs when she realizes that, momentarily at least, Bing is goofier about his prize bull than anything else in the world!

● Such Is The Delightful nonsense that should make this picture highly entertaining for all of us. Norman Taurog, masterful at comedy, is the director.

One of the songs that is certain to become popular is "Round-up Lullaby," a number powerful enough to put even Cuddles to sleep on at least one occasion. Cuddles (see photos) is a two-ton Hereford bull, and important enough to the picture to rate a stand-in! His stooge is the living image of Cuddles, and equally docile.

The latter fact is a lucky thing for everyone. Especially the lookout man who had to stand outside the stage door and wave a red flag every time the cameras began to grind. Cuddles and his stand-

[*Continued on page* 48]



You'll find plenty of excitement and comedy in *Rhythm on the Range*. Bing Crosby croons while Bob Burns milks in the top composite photograph. Below, Bing sings a lullaby to *Cuddles*, the prize bull

Bullets or Ballots

(Warners)

● Before He Kills a man Edward G. Robinson likes to take a short nap. It refreshes him and gives him needed strength to carry on the appearance of villainy which, for a long time, has netted him large sums of motion picture money.

On such occasions he sleeps calmly, wakens easily and goes about the business of bumping off his rivals with a steady hand.

In fact, Robinson likes to have his "forty winks" before he plays any particularly violent scene.

He has, therefore, dozed more than usual during recent weeks at the Warner Brothers studios where he is working as the most important third of the toughest triumvirate of "shootin' men" ever to appear in one picture. Humphrey Bogart, the slow witted Duke Mantee of *The Petrified Forest* and Barton MacLane, the gang leader in *Dr. Socrates*, are the

[*Continued on page* 50]



Edw. G. Robinson menaces again in *Bullets or Ballots*, his latest picture for Warners. Joan Blondell looks on as William Pawley takes the grief. Fighting tires villainous Robinson



Speaking of FIT

Permanent Fit is the First Essential in a swimming suit. Many suits fit satisfactorily in the try-on-rooms. Not so many a month later. Week after week, month after month, a Jantzen fits perfectly. It's America's finest-fitting swimming suit. The magic of Jantzen-stitch literally molds it to your body with an amazing degree of figure control.

ROSALIND KEITH... *appearing in Paramount Pictures, wears the* Jantzen BRÄ-TUCK, $5.95. *Other Jantzen models* $4.50 *to* $8.95.

Jantzen
molded-fit
swimming suits

JANTZEN KNITTING MILLS (Dept. 282), Portland, Ore.
Please send style folder in colors, featuring new 1936 models
WOMEN'S ☐ MEN'S ☐
Name _____
Address _____

Fanagram Contest

Win Carole Lombard's Movie Camera!

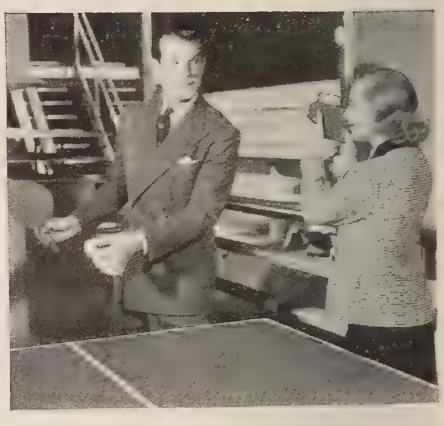
CAROLE LOMBARD'S own personal movie camera, simple and economical in operation, is this month's prize to Fanagrammers over the country. With it anyone can make home movies, preserve the film until such a time as he may buy a projector to go with the camera. Thus a real, modern album may be kept of loved ones, to be shown in future years.

Carole's camera is an Eastman 8 mm. machine, the most economical piece of equipment yet devised. It's the same kind many other stars use to catch scenes of their current productions.

FANAGRAMS is a new and brilliant version of the anagram game—it's a contest that is all fun and no work! Here's a new diversion entirely free from the strain of crossword puzzles, and the winner will receive Carole Lombard's movie camera.

A FANAGRAM is an appropriate, interesting or amusing phrase created by rearranging the letters contained in the name of some movie star. You can't drop or add letters. Here's a good example: Take the name of *Maureen O'Sullivan*, rearrange the letters, and you can get the phrase *"on a Universal mule."* That's a FANAGRAM. Simple? Yes, and lots of fun, too!

Here are additional samples of FANAGRAMS: *Maurice Chevalier* rearranges to read *"I have a Miracle Cure." Hoot Gibson* becomes *"Big Shot? O no!" Marlene Dietrich* rearranges to *"I'm clear in the red." George Raft* can be changed into *"great forge."*



Here's the home movie camera in action Carole "shoots" Fred MacMurray

To win Carole Lombard's home movie camera, you must submit the following:

(1) Make as many possible FANAGRAMS as you can out of the name of Roland Young. List your FANAGRAMS in numerical order.

(2) Choosing the name of your favorite film star, see how many FANAGRAMS you can devise from his (or her) name. List them numerically.

The winner will be selected from the entries, which, in the opinion of the judges, are clear and readable, cleverest, and contain the longest list of FANAGRAMS. Bear in mind that mere number of FANAGRAMS alone will not decide the winner. Your FANAGRAMS should be as clever and different as possible. Remember, you can't use a letter twice in the star's name, nor can you drop or add any letter not in the name! Read the rules carefully, then join in this pleasant pastime. You may win the prize!

SHE WINS BING'S RADIO!

To Mary A. Bruner, 5115 Atlantic Ave., Ventnor City, N. J., goes Bing Crosby's personal radio set for her exceedingly fine Fanagrams contributions. The winning Fanagrams: *Wallace Beery—we relay cable; Madge Evans—Dave nags me; Norman Foster—for so men rant; Katharine Hepburn—park a hen in her tub; Loretta Young—glue on toy rat; Fred Astaire—fair rat seed; Freddie Bartholomew—for the law did bore me.*

Some Fanagram contributions hit the same phrase with amazing frequency. Most popular Fanagrams: *Wallace Beery—we all cry a bee; Bing Crosby—sobbing cry; Madge Evans—sad men gave; Norman Foster—rest for no man; Bing Crosby—song by crib.*

Unusual Fanagrams selected at random: *Edward Arnold—darned old war* (Mrs. Fancher, South Bend, Ind.); *Fred Astaire—a red ear fits* (Mr. Burkhart, New Orleans); *Eddie Cantor—Ed, I don't care* (Mr. Yant, Canton, O.); *Norma Shearer—roars her name* (Mrs. True, Muncie, Ind.); *Miriam Hopkins—I am o. k. in hips, Mr.* (Mrs. Bernard, Hoboken, N. J.); *Boris Karloff—robs fair folk* (Mrs. Womack, Roanoke, Va.); *Eddie Cantor—oh, I dented car* (unidentified); *Luise Rainer—a rise in lure* (Mrs. Beisel, Hazleton, Pa.); *Kay Francis—inky fracas* (Mrs. Riley, Oakland); *Greta Garbo—got rare gab,* and *Norman Foster—Senator for N. M.* (Mr. Mandelaris, Ann Arbor, Mich.).

Louis Schneider, Clinton, Mo., sends this one in German: *Marlene Dietrich—an licht der reine* (which he translates as meaning "by the light of the pure one." Myrtle Rabner addressed a personal appeal to the editor in this one: *Eddie Cantor—Ted, can I do 'er?*

The hundreds and hundreds of contributions were carefully studied by the judges before final selection. Next month we will announce the winner of Shirley Temple's doll. Watch for it!

FANAGRAMS RULES

1. Read the sample FANAGRAMS carefully before attempting your solution.
2. Note the two separate requirements necessary to make you eligible as a prize winner.
3. Neatness counts, but cleverness and originality will largely determine the winner.
4. The judges shall be selected by the Editor of HOLLYWOOD Magazine, and their decision will be final. No correspondence can be entered into regarding any entry, nor will entries be returned.
5. Contest closes July 15. The winner will be announced as soon thereafter as possible.
6. No employee or relative of an employee of this magazine is eligible.
7. Any number of solutions may be offered by one person.
8. Address all entries to Carole Lombard, Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif. Be sure your address is correct!

Here's JOAN BLONDELL caring for a million-dollar skin



STAR OF WARNER BROTHERS' "COLLEEN"

Here's a girl like YOU who's learned Joan Blondell's beauty secret


A lucky break for Peg when she read how the screen stars guard against Cosmetic Skin!


She began using their complexion care—Lux Toilet Soap. Its ACTIVE lather keeps skin lovely.


Peg's popular now! She's found out that every man admires a really beautiful complexion.

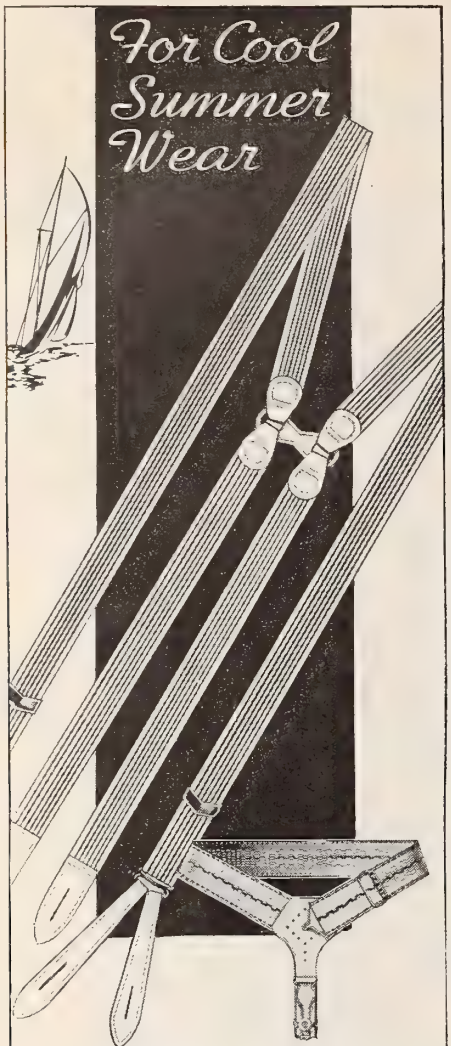


Use cosmetics all you wish but don't risk Cosmetic Skin

IT'S foolish for any girl to risk the tiny blemishes and enlarged pores that mean Cosmetic Skin!

Guard against this danger with Lux Toilet Soap. Its ACTIVE lather removes *thoroughly* every trace of dust, dirt, stale powder and rouge. Don't take chances with dangerous *choked* pores! Cosmetic Skin develops *gradually*. To *protect* your skin, follow this simple rule:

Before you put on fresh make-up—ALWAYS before you go to bed, use pure, white Lux Toilet Soap. This care keeps million-dollar complexions flawless!



A Note to the Ladies

PARIS

Garters and Suspenders

"FEEL AS COOL AS THEY LOOK"

"Everybody talks about the weather but nobody does anything about it" is an exploded theory today. Consider these new, cool Summer Garters and "Free-Swing" Suspenders by Paris, for example. They'll prove we've been thinking of his comfort—and doing something about the weather. Get him a few pairs today to give him his share of summer comfort.

"Free-Swing" Suspenders $1—$1.50
"Can't Skid Off Your Shoulders"

Paris Garters 50c—$1
"No Metal Can Touch You"

AUTHENTIC STYLING
The Mark of Distinction

A. Stein & Company • Chicago • New York

FAN MAIL

by Harmony Haynes



Summer-time is party time in Hollywood! At this gay affair Mitchel Leisen, Virginia Bruce, Joan Crawford and Franchot Tone arrived together

AMONG THE MILLION letters that pour into Hollywood daily, there are many which strike a tender chord in the heart of the star recipient.

For several years, Madge Evans has been writing to a little girl who was crippled. Some months ago she received a letter from the girl saying that she was about to have an operation which might enable her to walk. The child felt that her faith in Miss Evans would prove helpful in this crisis and asked for a new picture that she might take to the hospital with her.

Miss Evans not only sent the picture, but sent cards, letters and little gifts to cheer the sufferer. Then yesterday she wept over her reward—a letter from the girl saying, "I can walk now and it might please you to know that I had your picture in my hand when I took my first step."

● JOHN BOLES WAS deeply touched by a high school girl who had sent him her school pin, saying "It is my dearest possession and I want you to have it."

The pin, of course, did not mean nearly as much to Mr. Boles as it did to the girl, "but the sentiment behind it was so sweet and unselfish that I absolutely feel awed," he said.

He felt that he could not keep such a gift, but he did wear it a whole day, then blessed it and returned it to the sender.

Una Merkel and her mother had been corresponding with a child who had been ill for some time. Eagerly those two looked forward to those childish letters. Then there was a long silence, followed by a letter from the child's mother. Una's little friend had died. Una was so heartbroken, she was unable to face a camera that day.

The moral to all this is that stars do appreciate your appreciation. They read your letters with deep interest and benefit by them. Remember that with thousands of letters pouring into Hollywood, it would be unreasonable to expect stars to do personal favors. Don't ask favors from them and you won't be disappointed in their reactions.

Here Come the Letters

Let Her Have Raisins

Mr. Ken Howard:

May I ask you how you dare criticize Joan Crawford on flimsy bits of gossip? Surely you realize that all the stories that circulate about the stars are not necessarily true?

Even if it is true that Joan sometimes "picks raisins out of bread" and "sits on the floor to entertain the press" one cannot be the smartest, most sophisticated, glamorous woman of the screen every second of the day.

Please allow Joan to do the little every day things occasionally. Do you not relax yourself sometimes and, perhaps, scratch your head?

It was Tolstoy who said, "I love people for what they are, not for what I think they should be."

Most sincerely,

Hilda Orleans,
390 Madison, Ave.,
Albany, N. Y.

Dear Editor:

After reading Mr. Howard's criticism of Joan Crawford, I am convinced that he doesn't understand our Joan at all. The glamorous, sophisticated lady of culture and refinement is the *screen* Joan, and the one who so disillusioned him is the *real* Joan—the one who dares to let her hair down and be herself to the extent of picking raisins out of bread and sitting on the floor in the presence of company.

Do you blame her for shedding all traces of her screen self and being just a plain person as you and I? After all, does she owe her entire life to us? So what if she does kick over the traces once in a while? I prefer her, in a crisp house dress, sitting on the floor, picking raisins out of bread!

Yours truly,

Dorothy Culver,
Parkdale Terrace
Rochester, N. Y.

• •

Stories for Stone

Dear Editor:

I'm all for Fred Stone having bigger and better parts—and if you don't mind—a few *stories!*

Of course, he's not a *Will Rogers*, but he does have that same homey appeal. In "Alice Adams"



Two promising young actors! Gail Patrick poses with Don Woods, Warner star, whose character roles stamp him as a most valuable player. Miss Patrick's career has proved equally successful at Paramount

he was wonderful. I felt so sorry for him that I wept. The same in "The Trail of the Lonesome Pine." His bewilderment, his wavering between what was in his heart and what was the custom of his people was one of the most pathetic things I ever saw, and he certainly, with the help of Spanky McFarland, stole the picture right away from those bright youngsters, Sylvia Sidney, Fred McMurray, and Henry Fonda.

A "Stone" friend,

Freda Goetz,
Sabin, Minnesota.

Fred Stone does have some of the same lovable, homey qualities that endeared people to the late Will Rogers. Did you know that they were life-long friends? Maybe that has something to do with it. Two men couldn't love each other as much as those two did and not be somewhat alike.—The Editor.

• •

Tots Bring Tears

Dear Miss Haynes:

A vote for two children! All because they made me cry. I have sat through many films, including *Stella Dallas* and *What Price Glory* and never shed a tear when all about me was weeping, unrestrained.

However, I did have to get out my hanky twice recently—once in *The Littlest Rebel*, when Shirley Temple, having tried to ward off the Yankee officer, Jack Holt, she runs to John Boles and cries, "Oh, Daddy, I didn't do it right!"

The second was in *Little Lord Fauntleroy* when his grandfather points to his mother and says that he has saved the best of his birthday party for the last and Freddie runs up to Dolores Costello and says, "Oh, Dearest, Dearest, I did want you so much!"

Just a Sob Sister.

If weeping over those two splendid scenes make you a sob sister, then I'm afraid many of us are guilty of the same title. There is something about a child's sudden tear that often strikes a tender chord in the mature heart. I remember years ago when Florence Vidor was making a picture in which she had to weep. Sad music, sad stories, nothing seem to have any effect upon her tear ducts. Then a little girl started to cry, Florence looked into the sad little face, and the tears flowed freely for the camera.—The Editor.

[*Continued on page* 14]

Now Pursued... *instead of* Shunned!





She found the lovelier way

TO AVOID OFFENDING

Daintily fragrant, so alluring . . . since she bathes with this exquisite perfumed soap!

IT keeps you dainty in *two ways* . . . this lovely Cashmere Bouquet!

First, with its rich, deep-cleansing lather, which frees you so completely from any danger of body odor. *And then,* with its lovely, flower-like scent, Cashmere Bouquet brings you the lingering fragrance you would get from a costly imported perfume.

For Cashmere Bouquet is not just an ordinary scented soap!

Its fragrance comes from a delicate blend of 17 costly perfumes. That is why, long after your bath, Cashmere Bouquet's elusive fragrance still clings glamorously about you!

Use this pure, creamy-white soap for your complexion, too. Its lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics from every pore; makes your skin alluringly clear and smooth.

NOW ONLY 10¢ FOR THE FORMER 25¢ SIZE

Cashmere Bouquet now costs only 10¢. The same long-lasting soap which has always been 25¢. The same size cake, scented with the same exquisite perfume. Sold at all drug, department and 10¢ stores.



BATHE WITH *Cashmere Bouquet*

THE LOVELIER WAY TO AVOID OFFENDING



NOT long ago I was like some friends I have...low in spirits...run-down... out of sorts...tired easily and looked terrible. I knew I had no serious organic trouble so I reasoned sensibly...as my experience has since proven...that work, worry, colds and whatnot had just worn me down.

I had been listening to the S.S.S. Radio Program and began to wonder if my trouble was not lowered strength in my blood... I started a course of S.S.S. Tonic Treatment...at the end of ten days I noticed a change...I followed directions faithfully... a tablespoonful before each meal.

The color began to come back to my skin ...I felt better...I did not tire easily and soon I felt that those red-blood-cells were back to so-called fighting strength.

The confidence mother has always had in S.S.S....which is still her stand-by when she feels run-down...convinced me I ought to try this Treatment...it is great to feel strong again and like my old self.

Much more could be said...a trial will thoroughly convince you that this way, in the absence of any organic trouble, will start you on the road to feeling like yourself again. You should soon enjoy again the satisfaction of appetizing food...sound sleep ...steady nerves...a good complexion... and renewed strength.

There is no guess work in the S.S.S. Tonic Treatment...decades of popular acceptance and enthusiastic words of praise by users themselves speak even louder than the scientific appraisal of the progressively improved S.S.S. product which has caused millions to say to their friends—

S.S.S. TONIC

Makes you feel like yourself again



© S.S.S. Co.

FAN MAIL



20th Century's younger set gathered one night for a party. We snapped this picture of Alice Faye, John McGuire and diminutive Dixie Dunbar at the festive board

Where Do the Writers Cash In?

Dear Editor:

Something has bothered me for years. I never thought it was any of my business before, but now that I am determined to become a writer, I feel that I must ask my question.

How do writers for movie magazines get paid? Does the star pay them? Or does the writer pay the star? Or does the studio pay? Or does the magazines pay?

Please don't think me a nit-wit—others I have talked to are as much in the dark as I am.

Grace Larson,
Bellham, Wash.

The magazines pay the writers. The stars, through the publicity department of the studio, gives the interview to the writer. They do not charge for such an interview because they are only too happy to permit their readers, through the fan writers, to know more about them.

• •

Not Temple Tempered

Dear Mr. Magee:

I agree with you and all the writers and publishers and editors who tell the world over and over again that Shirley Temple is NOT being a spoiled little girl. And no doubt, it has taken the place of the "Santa Claus won't come" bribe in order to get little children the world over to be good.

But, Mr. Editor, I'm grown up! And I get plenty tired of hearing that Shirley Temple is NOT spoiled. If you must fill your magazine with children, can't we please have a change of diet? Tell us a bit about Freddie Bartholomew, Jane Withers, Cora Sue Collins, Spanky McFarland, Eddie McManus, Sybil Jason—or that beautiful little girl that played in "Alias Mary Dow."

Yours in patience,
Patty Drane,
Spartanburg, S. C.

• •

The First Barrymore

Dear Mr. Magee:

When are we going to have a big, big story on Lionel Barrymore? Year after year he turns out about him. The studios, and the magazines too, I guess, just seem to take it for granted. What does he have to do to get a story—make a flop?

The papers are full of Ethel, John and Ariel, and they can't hold a candle to Lionel when it comes to acting—either on or off the screen. I admit he isn't flashy, doesn't get into trouble or make scenes off the screen, so maybe he isn't good copy, but I'll bet he'd be grand reading, so how about it?

John Hubert,
Elberon, N. J.

Correct you are! Mr. Lionel Barrymore has yet to give an inadequate screen performance. On the stage, he was always considered "the Third Barrymore" but he is now the "First Barrymore" of the screen.—The Editor.

• •

A Club for Hollywood

Dear Editor:

I thought you might like to know that I belong to a club here, called "Hollywood Magazine Club," and every month, each member of the club must read Hollywood Magazine from cover to cover and report on a story which appeared there. It's swell fun!

In that way we thoroughly cover the magazine, carefully criticize every feature of it.

Jennie Garr,
51 Rockwell Ave.,
Long Beach, New Jersey.

Thank you, Jennie Garr, and all your fellow members for your interest in HOLLYWOOD Magazine.—The Editor.

• •

Horrible Horror

Dear Editor:

Why cannot horror films be made with the same serious care as the other kind? The present system of heaping one absurdity upon another, and thinking nothing too nonsensical, is only treachery to the canons of art. Horror story writers agree that to write such a story requires the highest genius and technical skill and I can see no reason why this rule should not apply to film production.

Let us have more subtlety and restraint and then these films will really do what they promise, instead the most perfect of performances and yet no stories

of exciting ridicule. It has been done only once—in "Dr. Jekyll and Mr. Hyde."

Yours sincerely,
Bertha Barwis,
26 Dagnell Park,
South Norwood,
London, S. E. 25

• •

Anne Shirley Gets Portrait

To the Editor:

I have been reading your HOLLYWOOD Magazine for quite a long time, but I didn't notice a "front cover" or *Lamp Post Portrait* of that little young rising RKO-Radio star, Anne Shirley.

Why don't you give an opportunity in a future (early) issue, say July, 1936 issue?

I will be looking to an edition of HOLLYWOOD as ever, but now with greater anxiety as I feel it in my bones Anne Shirley will have a front cover or *Lamp Post Portrait* in HOLLYWOOD, soon.

This is the only fan magazine I read and have learned from experience this is best.

Alexander W. Olechnowing,
4476 Freer St., Detroit, Michigan.

Admirer Olechnowing will be glad to find a Lamp Post Portrait of Anne Shirley in this issue. Perhaps a cover photo can be arranged at a later date. Clamoring Jean Parker fans, who have written many letters, may expect a cover photo in natural color within a short time unless plans go amiss.—The Editor.

• •

Garbo in Ruffles

Dear Editor:

Bravo, Princess Indira! I, too, would like to see Garbo in a rôle suited to her delightful personality. Anyone who saw her in *As You Desire Me* knows that she has the light touch, the gay infectious air to invest such a rôle with reality.

Garbo, in ringlets and organdie, is a sight to lift the heart, to utterly distract the mind from life's commonplace realities.

Given the sort of rôle Norma Shearer does so deftly, with a foreign setting to make plausible her delightful accent—that is Garbo as her fans desire her—and with Ronald Colman as co-star—but no, that could never happen, this side of heaven!

Mournfully yours,
Louise A. Baldwin,
Mount Vernon, Ind.

Dear Miss Haynes:

When I read the article by the Princess of Kapurthala, I had to look twice to be sure that the by-line was not mine. The ideas expressed were so completely my own that it was hard to believe that they had not come from my pen.

I have been going to see Garbo's pictures for the sole purpose of watching the sheer artistic beauty and compelling charm of her as she moves through the films. The pictures themselves have bored me completely.

However, I have been heartened by the knowledge that she has already made most of the musty classics, and there are only a few left for her to do. Perhaps we may yet see her happy and even frivolous, instead of suffering, dying, or dead.

Sincerely,
Mae Ashworth,
118 West 9th St., Mt. Vernon, Ind.

Dear Miss Haynes:

From the columns of a small Indiana daily paper, I copied the following, which expresses my sentiments exactly:

TO GARBO

"Lady, your ways are seductive and glamorous
And my applause is both sincere and clamorous,
But, though your beauty will always intrigue me,
Your eternal suffering begins to fatigue me."

Then I read that Indian Princess' intelligent suggestion that Garbo be given a chance to break away from "type" parts, and I threw my new spring derby in the air.

So I hereby reserve membership in the new "Let Garbo be Gay" club, and hope the movement will meet with popular approval, and that in turn, producers will meet popular demand.

Sincerely,
Jack Hirsch,
814 Linwood Drive, St. Louis, Mo.

Garbo, back in Hollywood after a long absence, will recuperate in warm sunshine from recurrent illnesses, then film *Camille* with John Barrymore and Robert Taylor. Perhaps M-G-M will pay heed to Garbo's followers in other pictures to come.—The Editor.



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Stop at your favorite spot and join the throng by asking for Pabst TAPaCan. Treat yourself to the delicious flavor and brewery goodness that millions of folks are enjoying.

For ninety-two years Pabst has been making fine beer. And now, for the first time—that original brewery goodness is captured at the brewery and brought to you just as Pabst made it. Sealed in—fully protected, non-refillable, tamper-proof—Pabst Export Beer reaches you with all its delicious brewery flavor. Enjoy Pabst from your own convenient personal container—enjoy beer with a deliciousness and purity you have never tasted before. Go *best*, young man, and refuse all substitutes. Call for the best by name—Pabst TAPaCan.

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Enjoy genuine Old Tankard Ale—full bodied; full-flavored, full strength. Brewed and mellowed by Pabst.



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BREWERY GOODNESS SEALED RIGHT IN

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Posed by Professional Model

. . . But Very First Bottle of Kelpamalt Added 7 Flattering Pounds . . .!

NOW LOOKS FINE AND FEELS GREAT

Read this actual Letter From Our Files—Another proof that Natural Iodine in this New Mineral Concentrate from the Sea is Quickest Way Yet to Add Pounds and Build New Strength.

Kelpamalt Company,
"Dear Sirs:

"I am 5 ft. 5 in. tall. Before I was married I weighed 110 lbs. That wasn't much, but better than the 94 lbs. I've weighed ever since my boy was born 5 years ago.

"I was always active in out of door sports and in dancing, but honestly, I've been ashamed to put on a bathing suit or an evening gown for the last 4 summers. Being so skinny actually changed my mode of living.

"Last August I was visiting my mother-in-law. I came to lunch in a sun back dress with straps over the shoulders. Mrs. H. looked at me and said: 'If I had shoulders that looked like yours, I certainly would wear a high-necked dress.' Can you imagine how badly I felt. I was glad when the summer was over and I could wear a sweater and skirt.

"Now, thanks to Kelpamalt I'm looking forward to spring. I have taken just 100 tablets and I've gained 7 lbs. Think of it. Seven pounds in 16 days. Believe me, I've sent for another bottle. I feel so well, too, and my friends are remarking on my looks. My only regret is, that I didn't start taking Kelpamalt sooner. Three cheers for Kelpamalt! The best beauty product on the market."
—Mrs. F. H., Camden, Me.

100 Jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

SEEDOL Kelpamalt Tablets

Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated do not upset stomach nor injure teeth. Results guaranteed or money back

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Brief Film Guide

PUT THESE ON YOUR "MUST" LIST:

The Moon's Our Home—(Wanger-Paramount)—Margaret Sullavan and Henry Fonda co-star in a deliciously funny farce.

Mr. Deeds Goes to Town—(Columbia)—Gary Cooper does his finest—and funniest rôle to date, with lovely Jean Arthur helping out.

Rose Marie—(M-G-M)—Jeanette MacDonald and Nelson Eddy amid beautiful scenery and beautiful songs. One of the very best.

Trail of the Lonesome Pine—(Paramount)—Glorious Technicolor that marks a milestone; fine performances by MacMurray, Sidney, Fonda, Fred Stone.

The Great Ziegfeld—(M-G-M)—Three hours of gorgeous spectacles in one of the best pictures ever! Luise Rainer, William Powell, Myrna Loy.

The Country Doctor—(20th Century)—It's a natural with the Dionne quints, Jean Hersholt and swell cast.

Magnificent Obsession—(Universal)—Irene Dunne and Robert Taylor in the screen version of the best seller.

Captain Blood—(Warners)—In which you meet a dashing hero by the name of Errol Flynn and get better acquainted with lovely Olivia de Havilland.

Mutiny on the Bounty—(M-G-M) — Gable, Laughton and Tone in a magnificent saga of the sea.

Thanks A Million—(20th Century)—Rollicking musical with Dick Powell as the ultra-star.

Night at the Opera—(M-G-M)—Three Marx brothers raise the roof at the opera. Screamingly funny.

Story of Louis Pasteur — (Warners) — Paul Muni, Donald Woods, Anita Louise in an absorbing science story.

I Dream Too Much — (RKO) — Lily Pons brings her voice and personality to the screen. You will not be disappointed.

Midsummer Night's Dream—(Warners)—All star cast makes Shakespeare easy to take. Glorious settings.

WATCH FOR THESE BETTER FILMS:

Small Town Girl—(M-G-M)—Janet Gaynor returns to the screen with Robert Taylor the leading man. Story of hasty marriage and grief.

Big Brown Eyes — (Wanger-Paramount)—Cary Grant, Joan Bennett and Alan Baxter in a swell mystery story.

Unguarded Hour—(M-G-M)—Loretta Young, Franchot Tone and Roland Young in a mystery story with English background. Entertaining.

Petticoat Fever—(M-G-M)—Robert Montgomery and Myrna Loy in an Arctic love story that warms your heart.

I Married a Doctor—(Warners)—Pat O'Brien and Josephine Hutchinson. Latest version of Main Street.

And So They Were Married—(Columbia)—Pleasant enough film with Melvyn Douglas, Mary Astor, Edith Fellows.

Law in Her Hands—(Warners) — Margaret Lindsay as the clever woman lawyer who tries to outsmart the law. Warren Hull and Lyle Talbot also ran.

The Ex-Mrs. Bradford—(R-K-O) — William Powell and Jean Arthur delight everyone with a topnotch mystery story full of laughs.

Florida Special—(Paramount)—Jack Oakie and Sally Eilers in fair entertainment. Formula picture with mystery predominant.

Mine With Iron Door—(Columbia)—Richard Arlen, Cecilia Parker and Henry B. Walthall in performances better than the story material.

Big Noise—(Warners)—Guy Kibbee, Warren Hull, Alma Lloyd and Dick Foran. Story of retired rich man who re-enters business.

Petrified Forest—(Warners)—Leslie Howard and Bette Davis continue the high standards of the stage play. Swell desert stuff.

Anything Goes—(Paramount)—Bing Crosby, Ethel Merman and superior cast in a tuneful musical show.

Wife vs. Secretary—(M-G-M)—Myrna Loy, Jean Harlow and Clark Gable. Jean has sex without lowcut gowns, and her wild shouting is all missing.

Message to Garcia—(20th Century)—John Boles, Barbara Stanwyck, Wallace Beery in a pretty good picture.

Little Lord Fauntleroy—(Selznick)—Dolores Costello and Freddie Bartholomew in a picture that is almost aces.

These Three—(Goldwyn)—Joel McCrea, Merle Oberon, Miriam Hopkins and a pair of fine kid actors. Really grand picture.

Love Before Breakfast—(Universal)—Carole Lombard and Preston Foster make an unimportant picture very entertaining indeed.

Robin Hood of El Dorado—(M-G-M)—A saga of the gold rush with Warner Baxter doing a marvelous job. Picture should have been epic; just missed.

Rhodes—(Gaumont-British)—Walter Huston's performance makes this worth while. Low on love interest, high on drama.

Modern Times—(United Artists)—Charles Chaplin returns to the screen in good comedy. Maybe not his very best, but good.

Gentle Julia—(20th Century) — Jane Withers ascends the long trail to box office hits with this one. Tarkington stuff.

Desert Gold—(Paramount)—Rates mentioning because it represents top notch westerns.

Three Godfathers—(M-G-M)—Chester Morris, Lewis Stone and Irene Hervey do a western in nice style.

Snowed Under — (Warners) — George Brent, Genevieve Tobin, and typical Warner cast in a bang-up comedy.

Next Time We Love—(Universal—A tragic, poignant story of career vs. marriage enacted by Margaret Sullavan and James Stewart.

The Milky Way—(Paramount)—Harold Lloyd's newest and perhaps funniest screen yarns. Swell supporting cast.

Prisoner of Shark Island—(20th Century)—The story of a Civil War martyr, Dr. Samuel Mudd, played expertly by Warner Baxter. Tragic but highly interesting just the same.

Captain January — (20th Century) — Shirley Temple turns orphan in this picture, one of her best. You'll love Guy Kibbee, Slim Summerville.

Desire—(Paramount)—Bogs down in spots, but all in all proves grand entertainment with Marlene Dietrich and Gary Cooper stand-outs.

Strike Me Pink—(United Artists)—Eddie Cantor fans will consider this his best one. Fun in an amusement park.

Every Saturday Night—(20th Century)—Family stuff—the same thing that happens in your own home—only here it is great entertainment.

Follow the Fleet—(RKO)—Ginger Rogers and Fred Astaire continue their hit parade. Swell songs, swell dances, and a new discovery named Harriet Hilliard who will catch your eye.

Just A Girl—(G-B)—Meet Jessie Matthews, the new British sensation, in a girl-imitates-boy rôle.

Ceiling Zero—(Warners)—The best Cagney-Pat O'Brien film in ages. Funny, dramatic, dynamic. Pretty near sensational.

Passing of the Third Floor Back—(G-B)—Conrad Veidt deftly handles the rôle of the Stranger who straightens out tangled lives.

Rendezvous — (M-G-M) — William Powell, Rosalind Russell in a World War spy story.

Frisco Kid—(Warners)—James Cagney, Margaret Lindsay, Donald Woods in a Barbary Coast story.

O'Shaughnessy's Boy — (M-G-M) — Wallace Beery and Jackie Cooper pluck at your heart strings in a circus picture.

Barbary Coast—(United Artists)—Miriam Hopkins, E. G. Robinson and Joel McCrea in a thrilling Barbary Coast yarn.

Big Broadcast of 1936—(Paramount)—Oakie, Crosby, Roberti, Burns and Allen broadcast. You just listen and applaud.

I Live My Life—(M-G-M)—Joan Crawford glistens. Brian Aherne and a swell cast.

Shipmates Forever—(Warners) — Annapolis story with Dick Powell and Ruby Keeler. You may be a little tired of the song by now.

The Clairvoyant—(G-B)—Claude Rains in the title rôle joins with Fay Wray to make this a superior seer picture.

Ariane—(British International)—Elisabeth Bergner scores a triumph. The problem: marrying a kept girl.

The Crusades—(Paramount)—Henry Wilcoxon, Loretta Young and a grand cast in a De-Mille spectacle.

ONLY FAIR:

Times Square Playboy—(Warners)—Warren William and Gene Lockhart try, but fail.

The Sky Parade—(Paramount)—Only the children will put up with this.

Penitente Murder Case—(Revier)—Obvious opportunism based on New Mexico murder story you read about. Religious cult not quite as depicted.

Captain Calamity—(Regal)—Color process film of South Sea background. Marian Nixon, George Houston. Almost good.

The Harvester—(Republic)—Appeals perhaps to limited clientele. Alice Brady and miscellaneous cast try without succeeding.

Last Call for the Trip to the Stars



Max Factor, one of hosts to our trippers, snapped as he explained beauty secrets to seven pretty girls on their first tour of filmland. Tourists will again visit his salon

HOLLYWOOD Magazine's second annual tour to Movieland brought more than 12,000 inquiries to the editor's desk, indicating the vast interest of its readers in the plan for an organized "houseparty" to come by special train to Hollywood.

Due to group prices with hotels and railroads, cost of the tour run as low as $160 from Chicago, drop to $91.20 without railroad fare. These trimmings for the Movieland tour include side trips in Mount Rainier national park, boat rides in Seattle, San Francisco's Chinatown, sightseeing in Salt Lake City and Colorado Springs, while the main attraction—Hollywood itself—will be replete with studio visits, supper dances, cocktail parties with hosts and hostesses of the colony, and even include a circus.

Paula Stone will be hostess at the reception for the trippers to be conducted at her beautiful Hollywood home. Here this Warner Brothers star lives with her father, Fred Stone (*Trail of Lonesome Pine*), sister Dorothy, and brother-in-law Charles Collins (*Dancing Pirate*).

TWENTIETH CENTURY-FOX will be hosts for the studio trip, and here you'll see the beautiful Westwood Hills headquarters of Darryl Zanuck's picture empire, where such great films as *Prisoner of Shark Island, Under Two Flags* and others were recently completed.

Ken Maynard is to entertain at his big new circus now located at his ranch, in Van Nuys, where it will be presenting its many notable acts this summer before making a national tour.

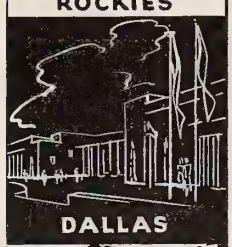
To insure a place on the tour, which leaves Chicago Sunday night, July 19 and returns August 2, mail $15 for each ticket to Joe Godfrey, Jr., 360 North Michigan Avenue, Chicago, Ill. A postcard to him will bring a beautiful 24-page illustrated booklet containing full details.



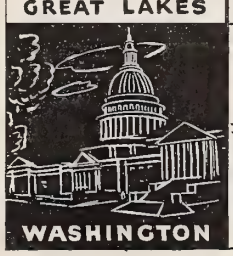
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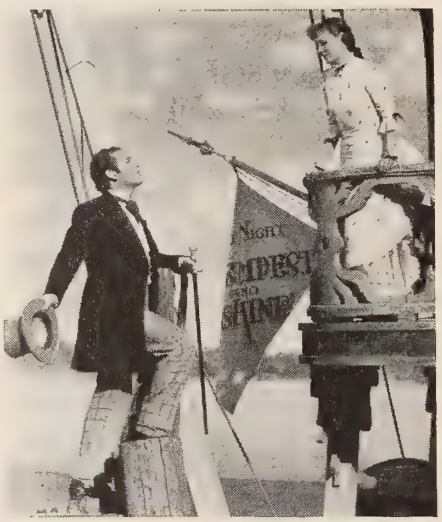
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TOPPER'S FILM REVIEWS

If he waves his hat, it's grand! Otherwise—!

by TED MAGEE

SHOWBOAT—(Universal)—Standing up beside any musical production in the past year, *Showboat* achieves special distinction because its musical numbers carry a deep human relation quite apart from the usual spectacular geometric patterns. The picture can be regarded as personal achievements for many persons in the cast. Irene Dunne's interpretation of the rôle of Magnolia is perhaps her finest work to date. Charles Winninger, whom you have learned to love as Captain Henry in the radio *Showboat*, moves into your visual love as her tender, human father. Universal, often the studio to find new stars, sends Allan Jones on his way upward as Miss Dunne's film lover. Gifted with a marvelous singing voice, Jones adds an equally good dose of acting and as a result is bound to go places. Everyone would expect Paul Robeson to sing *Old Man River* meritoriously. As a matter of fact, his rendition of this number is probably the finest thing of its kind ever heard anywhere. The drama of the music has been sharply heightened by excellent illustrative photography, depicting the story behind the song. Helen Morgan expertly handles the rôle of Julie. Deserving special mention is Hattie McDaniels, the chubby old negro mammy you have enjoyed so often.



Gaylord Ravenal (Allan Jones) meets Magnolia (Irene Dunne) for the first time—a romantic moment from Universal's splendid film, *Showboat*

THE PRINCESS COMES ACROSS—(Paramount)—This picture is not a fitting successor to *Hands Across the Table*, therefore may prove something of a disappointment to those who saw Carole Lombard and Fred MacMurray achieve such grand nonsense in the earlier film. Nevertheless, the pair of them do all they can under the circumstances and if you are not too demanding, the film will please. It starts out to be pleasant nonsense, suddenly turns into a mystery story. If you don't look out you will be thinking that the problem is not to identify the murderer, but how to trap him. As a matter of fact, we'll just wager on the spot you won't even bother to puzzle over possible killers. Lombard is superb in her masquerade as the phoney Swedish princess. (Surely they wouldn't be kidding Garbo, would they?) As usual, you can't help liking Fred MacMurray. Maybe you had better see this one just to check ratings with us.

UNDER TWO FLAGS—(20th Century)—This spectacle of the desert rates better then average consideration because of an exceptional cast and fine photography. Given an ancient story of the drifting sands, 20th Century builds it into worthwhile entertainment despite the same old desert action. Top acting honors go to Ronald Colman and Rosalind Russell, with Claudette Colbert, Victor McLaglen and Nigel Bruce pressing them closely. Miss Colbert is cast as Cigarette, girl mascot of the Foreign Legion. This seems an obvious mistake in view of her fine performance of late in more sophisticated rôles. Nevertheless, she matches wits with Miss Russell who plays the part of an English lady also in love with Mr. Colman. McLaglen as the stern commandant is superb. A dozen other minor characters add substantially to the picture. The sweeping battle scenes on the desert are magnificently photographed.

ANTHONY ADVERSE—(Warners)—How to condense the almost endless pages of this famous story into a single motion picture was the problem confronting Warner Brothers. As it now stands, the film runs for two hours and twenty minutes, tells only half of Anthony's story in that length of time. Carefully handled in every phase, *Adverse* emerges from the studio as a fine study in character development, thoroughly absorbing despite the necessarily episodic nature of the film. Stripped of offensive sex questions, the picture portrays the fateful love story of Anthony (Fredric March) and Angela (Olivia de Havilland). How destiny conspired to blight this romantic marriage is poignantly enacted by a splendid cast. Obviously Fredric March's picture, *Anthony Adverse* nevertheless elicits fine work from Miss de Havilland (whose beauty and charm grow increasingly apparent), Anita Louise, Claude Rains, Edmund Gwenn, Gale Sondergaard and Donald Woods, to single out a few members of the cast. It would be an injustice to overlook many others; let it be said that no one was miscast, and no one failed to fulfill what was expected of him. Here is a film that must be recommended as a thought provoking, memorable picture, expertly directed by Mervyn LeRoy.

SINS OF MAN—(20th Century)—Antidote to the current season's overdose of light comedy, *Sins of Man* comes along as a powerful, heartrending story of a lonely father whose two sons have failed to become the musicians he had always dreamed about. Jean Hersholt falls heir to the principal rôle, proceeds to make it one of the most gripping performances in many moons. Don Ameche, who shows great promise, plays the rôles of both sons. The older boy wanders away to America despite his father's protest, the younger is born deaf and dumb. Hersholt comes to America in search of the older youth, gradually becomes a forlorn bum. Tremendous is the emotional reaction



Outstanding in Warner's production of *Anthony Adverse* are Fredric March and Olivia de Havilland

Brief Guide on Page 16



George Brent and Madeleine Carroll give stellar performances in *The Case Against Mrs. Ames*



Carole Lombard and Porter Hall are shown in this scene from *The Princess Comes Across*. Fred MacMurray co-stars with her

when he finally meets the younger boy, who through a miracle of the war has gained his hearing. Besides these two principles, Allen Jenkins and Fritz Leiber deserves special mention. The picture is not exactly fine entertainment; it is more soul nourishment. Well worth your time.

JAILBREAK—(Warners)—The sophomore acting team takes the field and scores a doubtful victory in a game of cops and robbers. That's a brief summary of this Warner stock company production. Richard Purcell heads the robbers. Barton MacLane is the dumb detective, Craig Reynolds the enterprising newspaperman who solves it all. June Travis provides the feminine angles—or curves, we might add more properly.



THE GREEN PASTURES—(Warner Brothers)—Blending spiritual qualities in a strange mixture with heavenly comedy, Warners have brought Marc Connely's famous stage production to the screen without losing one particle of the play's powerful appeal. For those unfamiliar with the story it is the plantation negro's conception of God and Creation, with ethereal personalities reduced to earthly terms. De Lawd is played with astonishing simplicity and power by Rex Ingram. The all-negro cast is excellently chosen with the sole exception of Eve. Since the cast credits are not given until the film is over, you, like many a preview spectator, will wait anxiously to learn that Gabriel is played by Oscar Polk and Noah by Eddie Anderson. Don't be afraid of this picture because it is off the beaten path. Its strangeness provides its appeal.



PRIVATE NUMBER—(20th Century-Fox—When the rich young scion, Robert Taylor, marries the servant girl, Loretta Young, things are bound to happen. When she is in the midst of scheming servants, the troubles are multiplied. Such is the story of *Private Number*, with Basil Rathbone perfectly beastly as the butler. Rathbone stirs up scandal, nearly causes an annulment before things are righted.



[*Continued on page* 21]

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By *Lady Esther*

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The Women Who Tamed Jack Oakie

JACK OAKIE, the playboy of Hollywood, let a tear fall into his beer, and sighed from the depths of his romantic heart.

"Love, true, abiding love like you see in the movies, is not for me," he sighed. "I, who have often masked my shattered dreams with a laugh, clowning to cover a broken heart—I, the jester in the court of queens of beauty, shall never find romance. Burp."

Another tear plopped dismally into the flat beer.

Little did he know that Cupid was already preparing to mend his broken heart. The Great Event was to be a beautiful brunette, a young lady with a lilting voice and lovely smile. But back to the tears, the burps, the beer. Back to Jack's dire moans, and thoughts of never finding romance.

"But why?" I demanded. "All the producers want you in pictures. You're rich, popular, and the type who'd laugh at burned biscuits. Look how the critics raved over your work in *Collegiate*, in *King of Burlesque*, in—*Florida Special*."

"That's just it. There you touch upon the secret of my being," said Oakie. "But let me go back into the dim and misty reaches of time and you will see why I am fated to be loveless.

"Once I was a romantic figure of a man. You got to have that lean and hungry look to make the dames fall for you.

"In other words, the skinny guys get the gravy. Sad, but true! W. C. Fields was that way once. Skinny and romantic. So was Gene Pallette, the round little guy in *The Ghost Goes West*. Believe it or not, he was once thin and glamorous. And me—I could have hid behind a picket fence.

"Alas. The competition became too thick. The stage and movies was filled with lanky heroes like Gary Cooper, so ravishing to the female eye. There remained only one thing to do—decide between love and career. I made my cherce. Gimme another beer."

We ordered two more steins. Oakie had to have something to cry into.

"THERE WAS NOTHING to do but fill out our belts and go comic," he resumed. "So I became a success—but what a price I paid! But to go back into history and resume my thwarted love life. Remember Peggy Hopkins Joyce and me? There was a handsome couple! Glam'rous, glittering, gorgeous Peggy—all eyes would be upon her. That way nobody noticed my old slacks and sweat shirt.

"And that was what came between us. I mean the clothes—" Oakie began to flounder. He groped in panic for a way out. "You see, she didn't like sweat shirts. So what happens? We goes to a party and it's every man for himself. If I want to whisper to her sweet nothings, I got to climb a chair and reach over the heads of the other fellows. Maybe she'd notice me hanging around after I'd drive her up to some swell shindig, and wonder who let in that uncouth individual in a turtle neck sweater. I never could stand getting dressed up.

For a moment nothing was heard but the *pip, plop, pip, plop* of tears falling into beer.

"Then there was Ida Lupino," Oakie resumed, "the fair daughter of the famous Lupino Lane, king of comedians. And thereby, my friend, hangs a tale. If only that beautiful damsel had been descended from a plumber, or royalty, or something.

"But being the daughter of a comedian, she knew the species too well. Ida had heard all my best gags before I even got underway, and could I get a laugh? No. That is, not until I says we ought to be sweethearts. She thought it was a gag, I guess, from the way she laughed.

"And she'd always be able to top one of my laughs with one her Dad pulled off in '88, till it wore me down. Nope, a comedian can't hope of marrying a comedian's daughter. And the Lupino Lanes come from a line of English comedians that goes back to the stooge for old Merlin the magician, and a ordinary, garden variety of American clown don't rate when he tries to make a big impression against that background.



Sophisticated gent? Pay no attention, Oakie will have his little jokie, but he's still just a boy at heart



"Bye, mama! I'm gonna go and get married!" Jack Oakie, in quest of romance, finally met lovely Venita Varden, and then things happened fast!



No wonder Jack Oakie moans about his S. A.! It never was unusual for him to be mobbed by the ladies, but none would ever marry him. The pretty maidens here are starlets from *Florida Special*. From the left: Ann Evers, Jill Deen, Irene Bennett, Gail Sheridan, and (seated) Jeanne Perkins

"It was after this affair died aborning, I guess, when I realized love was not for me. I wish now to make the statement that I am through with women, before they have a chance to say that women are through with me."

THE BEER HAD GONE as flat as one of Oakie's romances. I ordered two more, and asked if there weren't at least one or two girls who had listened to his wooing with unplugged ears.

"How about Mary Brian?"

"Mary!" murmured Oakie, his eyes lighting up. "She *is* a honey. What eyes, what lips, what—"

[*Continued on page 54*]

Topper's Film Reviews

(Continued from page nineteen)

BULLETS OR BALLOTS—(Warner Brothers)—When Edward G. Robinson plays a screen rôle, he invariably creates a character that is long remembered. Here we find him as a flatfoot detective assigned to break up the big city's widespread rackets. At the risk of his own life, he crosses the gang's desperate leaders, Barton MacLane and Humphrey Bogart. The picture gives a clear picture of modern gang machinations. Manages to maintain high excitement with a minimum of shooting. Robinson's work deserves the usual high praise.

ONE RAINY AFTERNOON— (Pickford-Lasky)—Delightful nonsense instigated by Francis Lederer, Ida Lupino, Roland Young and three or four other miscellaneous comics compose the sole purpose and content of this first Pickford - Lasky production. Basis for the story is simple: Lederer, seated in a dark theatre, kisses a stranger instead of his girl friend. The indignant lady (Ida Lupino) has him arrested as the monster. Then ensues a series of light comedy situations replete with mental chuckles if not outright laughter. Unsubstantial as the story is, it nevertheless will please more people than preview critics might suspect.

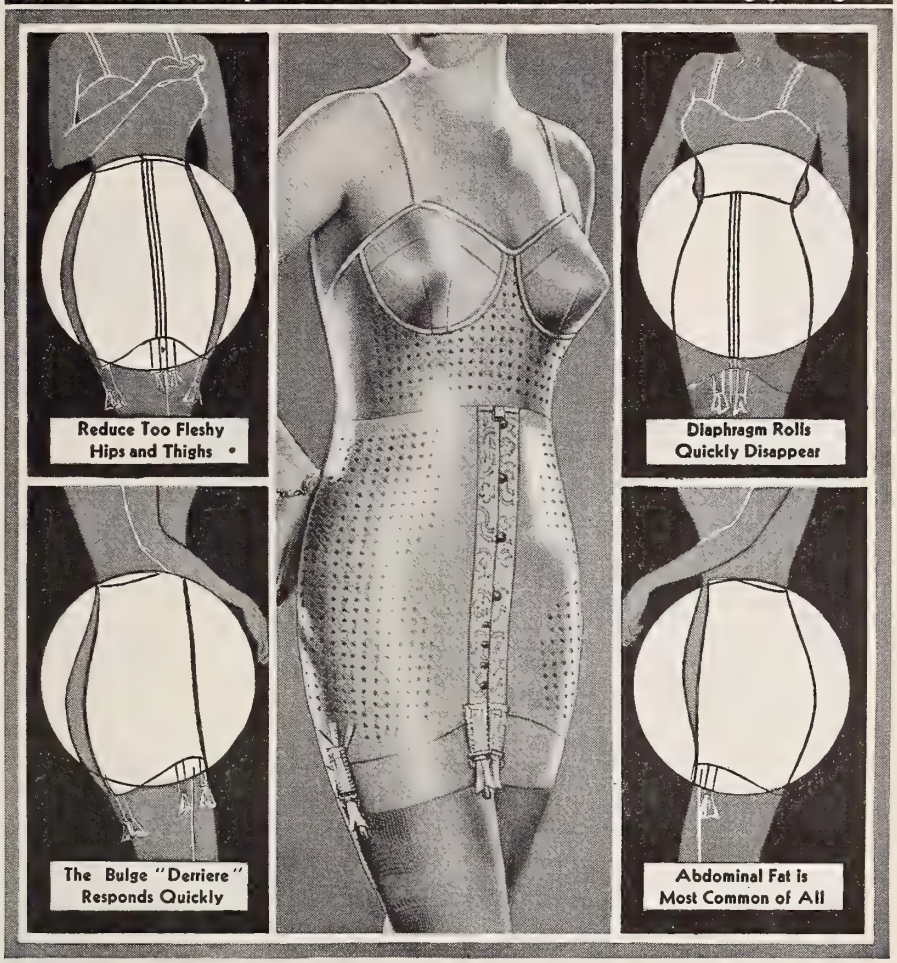
GOLDEN ARROW—(Warners)—With Bette Davis and George Brent heading the cast, one might expect logically something deeply substantial in plot from *Golden Arrow*, something befitting the lady who won the Academy award. Instead we get—and pleasantly enough, at that—the story of a young underpaid reporter who marries (like a good scout) a very rich girl. He doesn't like riches and won't admit he loves her—not until the millionaire idea is exposed as a gag. Miss Davis bewitches as the coy pursuer; meanwhile the script includes plenty of subtle gags, nice twists, and fast action. Result is a picture that makes up in entertainment what it lacks in drama.

CASE AGAINST MRS. AMES—(Wanger-Paramount)—In a mystery story that begins where most others end—after the murder trial—Madeleine Carroll launches her career with Producer Walter Wanger in a most promising manner. It should surprise no one to find her soon a top notch box office star. Miss Carroll personally defeats murder charges against her, then sets out to convince the doubtful persons of her utter innocence in the death of her husband. She hires ex-prosecuting attorney George Brent to try and prove her guilty. The result is deep mystery plus excellent work by both. It is perhaps Brent's best rôle to date, full of humor and action. Other good performers: Alan Baxter as the reporter, Edward Brophy, realistic news cameraman; Arthur Treacher, faultless butler; Beulah Bondi, heartless grandmother, and Alan Mowbray, attorney.

[*Continued on page* 52]

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EYEWITNESS PHOTOS

by
CHARLES RHODES



No one ever looked more proud of her boy friend than Irene Hervey when she emerged from the preview of *Showboat* with Allan Jones



Bob Taylor—who incidentally once squired Irene Hervey, is shown here with Frances Nalle, pretty Texas girl, one of seven Search for Talent winners feted by all Hollywood



Concert season in Hollywood found many stars in attendance. I snapped this shot of Luise Rainer, who arrived at the affair with William Wyler



Arriving at a gala Hollywood party, Myrna Loy displayed her smart evening gown as her escort, Arthur Hornblow, prepared to doff hat and coat



Joan Bennett, hostess at the latest Mayfair party, sat with Joan Crawford during the dinner. I never found a more brilliant array of stars than here



Preview night, and again Gene Raymond appeared with lovely Jeanette MacDonald. Still, they're only good friends as far as anyone knows



Stopping in at the West End Tennis Club, I took this candid shot of James Stewart, Betty Furness and Henry Fonda

Why Ginger Rogers' Marriage Failed!

STARS HAVE PLAYED a momentous part in the ill-fated matrimonial voyage of Ginger Rogers and Lew Ayres. They met and fell in love on a night when our own earthly star was in a state of uproar—March 10, 1933—earthquake night for Hollywood.

They set their wedding date by the stars. Lew, an astrologist, sought the propitious moment for their marriage and managed to arrange his own production schedule that the marriage might be consummated on the "lucky" day.

And the stars, in a way, smashed this rich romance that made Ginger Rogers and Lew Ayres plight their troth.

From the autumn of 1934 until now these two young people, each in the midst of important careers, tried hard to find the common denominator that would keep their marriage sacred and happy. Like many another Hollywood couple, their quest was in vain. In the words of Ginger's favorite song they have had to face the music, but Ginger's eyes don't dance. . . .

For the present Ginger will live with her mother. They have taken a place during the warm summer months down by the beach, and it is not a dramatization to say that here, along the waters of the Pacific, Ginger will try to forget.

● NO ONE QUESTIONS the statement that Ginger loved Lew Ayres devotedly when they were married. Down in her heart she had not the slightest doubt their marriage would succeed. It wasn't a runaway affair. Calmly these two considered their careers, their interests, their philosophies. They became thoroughly acquainted with each other's thoughts and idiosyncrasies. But they didn't realize that Hollywood could get them, just as it had gotten Lew in his previous marriage, and gotten many another couple who had found love on the altar of stardom.

On the day they were to get their marriage license they waited an hour for each other at "the drug store on the corner," only to ultimately learn that two stores stood opposite each other, and each had the wrong idea which store was the rendezvous!

On their wedding day Lew wore a top hat—something unusual indeed for him. Just before he entered the chapel, and in front of dozens of fans, he knocked his hat off and had to chase it down the hill. He rushed back puffing, but grinning like the youngster that he was.

● THERE IS AN INTERESTING thing Ginger tells about the marriage day—an incident which reveals the fundamental difference in temperament that these two personalities had to face. Ginger was en route to the chapel with her cousin, Phyllis Fraser. She was nervous, chattery and "feeling sort of funny" inside. Just before they reached their destination, Ginger looked out to see Lew and his best man, parked in an open car and munching hamburgers alongside a lunch stand! There was no doubt that Lew was as serene and unworried a man as ever lived—and he remained that way until he knocked his silk topper down the hill!





The wedding day—selected by the stars yet not the propitious time. Lew and Ginger cut the cake with attendants looking on. Ginger's maid of honor, at her left, was her cousin, Phyllis Fraser. Janet Gaynor and Mary Brian were bridesmaids



Alive for the sheer joy of living, Ginger Rogers is by nature an extrovert. In this respect she differs sharply from Husband Lew Ayres

A photo that tells a story . . . in this picture you can see the difference in temperament between man and wife. Lew is very serious

Ginger told this incident as something funny to be remembered afterward. But if we stop to analyze the meaning behind the incident, we find one of the most obvious reasons why their marriage couldn't succeed.

You never met a more happy, cheerful soul than Ginger Rogers. She is literally in love with life, and she loves to live. She is a most positive extrovert, interested in what people do more than why they do it. Because she finds so much happiness in life, she cannot understand why others fail in this important quest. At home she reads good literature when she does read.

Physically she is wiry, slender and strong. By medical standards she is sharply underweight, but in her presence one realizes that her body is dynamic and that she is abundant in energy. Nevertheless, it is natural that after a hard day's work at the studio, she should go home physically tired and want nothing more than quiet, understanding companionship.

In contrast to her one finds Lew growing more and more an introvert, matured far beyond his appearance. Fundamentally, he has a philosophic mind. He studies the *why* of a thing rather than

[*Continued on page* 56]

HOLLYWOOD SPOTLIGHTS

Showboat's Pilot



Charles Winninger

● IT IS ALWAYS interesting to watch a film player at a preview of his own picture; he usually affects an inscrutable mask but you can bet your mohair sofa that he's listening with twitching ears for every audience reaction.

At *Showboat's* preview, Charles Winninger, the gray-haired Captain Andy, entered alone, sat well down in front just ahead of retiring Producer Carl Laemmle. All through the picture Winninger stared at his likeness, never gave any indication he heard the audience's frequent oh's and ah's of admiration.

The preview over, he slipped up the aisle quietly, walked over to fat, affable negress Hattie McDaniels who has a splendid rôle in the film, and congratulated her audibly. Hattie beamed, Winninger smiled. Then he eased out the door.

You'll be wanting to know something about Charles Winninger after you see him in *Showboat* with Irene Dunne. Born 52 years ago near Athens, Wis., Winninger grew up in theatrical circles. As a baby he slept in a buffalo robe while papa Winninger emoted on the stage a few feet away. In 1893, while Chicago celebrated with its World Fair, the Winninger family went en masse on tour. That started son Charles on the way to fame.

In 1900 he appeared in *Showboat*. Following years had him whirligiging about the country. He made his first movie in 1915 after being screen tested in a vaudeville act. No particular hit, he returned to the east. He was Captain Andy in New York's 1927-'29 version of *Showboat*, and is known to millions as Captain Henry of the radio program.

Deadly Face



Alan Baxter

● FOR YEARS THE proper sort of screen villain was a mature, treacherous looking gent of the world. Perhaps Producer Walter Wanger, meditating on such notorious names as "Pretty Boy" Floyd and "Baby Face" Nelson, realized that the screen should have their counterpart. Or perhaps for another reason entirely he selected Alan Baxter as his Screen Enemy No. 1.

In any event, boyish looking Baxter has made such a hit with his menacing that we're forced to delve into his actual past, which is not at all shady.

Although he made his first appearance on the screen less than six months ago, Baxter already seems to have done a pretty good job of capturing the hearts and smiles of girls throughout the nation.

However, if you were to meet Alan you would be due for quite a surprise. At least that's what his bride of a few weeks says. In real life he's not at all what you have seen on the screen. Away from the camera his steel grey eyes develop considerable warmth; his grim smile becomes cheerfully boyish; his short, clipped words lengthen into a drawl.

Perhaps Baxter's screen traits—or rather we should say those exhibited so far—are an outgrowth of his boyhood ambition. Although his father, vice-president of one of Cleveland's largest banks, planned a banking career for him, Alan insisted that he wanted to go west and become a "bad man."

Naturally he got over that idea—but not quite entirely—went to college and won high honors. He graduated from Williams College in 1930, after enjoying an active four years during which he was star of the campus "Little Theatre" group, editor-in-chief of the humor magazine.

But he didn't become a banker. After graduating from Williams, he enrolled in Professor Baker's dramatic class at Yale. After completing a year's study, he joined the New York Theatre Guild. He stayed with the Guild one year and the following year appeared on Broadway in *Men In White*. That started his era of prominence that reached its peak when he played a leading rôle in *The Black Pit* last year.

Wanger, always ready to take a chance on new talent and believing Baxter must have something to excite so many persons, negotiated a contract via long distance.

Two months later the actor arrived in Hollywood, not knowing he was about to realize his almost-forgotten boyhood ambition. That, however, was the fate in store for him.

His first assignment was the rôle of a gangster chief opposite Sylvia Sidney in *Mary Burns, Fugitive*. Scarcely was the picture released than critics began to acclaim filmdom's new "find."

Following his first hit, Alan drew the rôle of a mountain feudist in the all color production, *The Trail of the Lonesome Pine*. Then came more gangster parts with Joan Bennett in *13 Hours by Air* and *Big Brown Eyes*.

● HOWEVER, instead of permitting him to sink too deep in this channel, Wanger suddenly transformed him into an upright and honest newspaper reporter in *The Case Against Mrs. Ames*.

And now that he has mastered the technique of screen acting, Alan is ready for the bigger rôles.



Virginia Bruce's striking beauty brings her more and more into the public eye. Consistently good performances in recent pictures puts her close to the goal of stardom

Hersholt's Confession



Jean Hersholt

● JEAN HERSHOLT'S rôle in *The Country Doctor* probably has done more for him than any other single effort in his career, yet the amazing truth is that he almost passed up the biggest chance ever offered him.

We were talking with Mr. Hersholt recently and began asking him questions about the rôle. He surprised us by saying, "You would bring that up just when I'm doing my darn'dest to forget it."

And then we learned an amazing story. Hersholt was just finishing a picture at Metro, his home studio. Elatedly he looked forward to a much needed three weeks' vacation. Just as the last scene was recorded, the casting director walked up and told him to run over to 20th Century for an interview at once.

[*Continued on page* 59]

Margaret Sullavan: An Armbreaking Interview



WE HAVE BEEN intending for a long time to have a heart to heart talk with Margaret Sullavan, whose delightful madness makes *The Moon's Our Home* one of the more appealing pictures of the season. And by that we do not intend to slight Henry Fonda, her ex-husband, who played brilliantly the leading male rôle. This simply isn't Henry's story.

As a matter of fact, we should like to have discussed this Fonda business with Miss Sullavan, but by the time we had finished our interview with her, it seemed wise and proper we rather ignore the ex-husband business, and the current rumor that Henry is still very madly in love with our fair star.

Margaret's sudden separation from William Wyler, whom she married after she and Henry decided it was no go, probably has had a lot to do with current gossip. In any case you can safely wager your mortgaged home Margaret simply won't talk about such things.

We waited for an auspicious moment to approach irrepressible Margaret, decided that the present time was logical and safe. You see, she is carrying around a broken arm in a sling, the result of some tomfoolery on the set and a stubbed toe.

● IT WOULDN'T BE MARGARET SULLAVAN if the broken arm mended without incident. And of course, it hasn't. For instance, the doctor has just finished lecturing her regarding a narrow escape at a preview a few nights ago. Margaret insisted on attending the affair despite her arm-in-sling condition. Regardless of all precautions, she was jostled around by the crowd. Result: the cast was broken but her injured arm escaped with only minor damage. She is behaving herself in slightly better fashion now.

Incidentally, her injury completely stopped production on *I Loved a Soldier*, a sort of jinx picture ever since its first version in 1926. At that time Pola Negri starred in the film, under the title of *Hotel Imperial*. In the middle of production Rudolph Valentino died; Pola fled the set and rushed east to his bier. Then, a few months ago, Marlene Dietrich began doing the new version, walked out on the studio after two weeks of shooting. Margaret's arm break completed—we hope—the cycle of ill luck.

● AND SO IT CAME TO US that this, of all times, was the proper occasion to face the unpredictable Margaret Sullavan, the lady who was known as death to interviewers.

We mentioned this latter fact to her as we sat down—and promptly started her off on a discourse that never once mentioned Henry Fonda. Just why, you shall see!

"Hollywood people come under two main categories," Miss Sullavan began.



—*Rhodes Photo*

Before—and after. Miss Sullavan is pictured in the top photo with her ex-husband, Henry Fonda, as she looked before the disastrous spill. Below she's shown with Fonda and Margaret Hamilton, both of whom appeared with her in *The Moon's Our Home*. The game arm is conspicuous . . . .

"Those who are meek as angels, the elect class, and then the other extreme, those who think enough of themselves to fight for principles. The last are considered hard to handle.

"For two years I have occupied a place in this second group—a person presumably difficult to fit into the well-cut grooves of the film business. Now I don't know whether to accept this classification as a compliment or as a knock, and frankly I'm not worried. My personal philosophy is to enjoy whatever life has in store for me. If someone hands you a lemon, rejoice and make lemonade. Isn't this an easy way to soften most difficulties?

"As a consequence, I don't take my reputation seriously. And I say that realizing that perhaps I am hard to handle.

[*Continued on page* 58]



Palm Springs—and Shirley Temple is about to catch the big ball, but—



There's many a slip, and this looks like a neat one for Shirley! It's true that



Whatever goes up comes down, and here's our favorite star surveying the ruins!

—*Photostory by Charles Rhodes*

Morris Plan

By All Odds the most humanly interesting phase of a star's life in pictures —next to his love life—is the state of his finances.

But it whets our curiosity to discover that this line of inquiry is taboo. For one reason or another, no star, male or female, cares to discuss money. It is assumed to be a necessary evil, and where it comes from or where it goes is one of those things you don't even whisper about.

Without breaking any customs or Hays office laws, however, we sat down one afternoon with Chester Morris and talked cold turkey about the cost of stardom. Chester is an ideal subject, too, for such a discussion. He has an assured place in the studios and in the affections of his following. He ranks high at Metro-Goldwyn-Mayer, which boasts more stars than there are in the heavens. But even more important, he has a level head and the real spirit of democracy that goes with it.

Chet lives according to his own Morris Plan. He therefore knows where his money goes, which is indeed exceptional in Hollywood. And since he is neither a No. 1 box office star, nor yet a climber, but has found a secure niche well toward the top of his profession, he may be compared with a doctor or lawyer or other professional men whose income runs into four figures a week. Oh, yes, there are some professional men who earn that!

● We Had Come In From a ride through the back alleys of Beverly Hills, cantering up to Coldwater Canyon and around to his house. On the way we noted the washing in the various stars' back yards, to keep abreast of the fashions and other developments which a washing so unerringly reveals.

Then we sat down to figure what it costs to follow the profession of movie acting, and how this compares with other professions.





Principals in a new Columbia film, Chester Morris and Margot Grahame, above, strike a dramatic pose. Right, Morris goes riding with Managing Editor, Jack Smalley

First of all, Chester Morris has a valet, who gets $25 a week.

Sounds like an extravagant beginning, but wait. The valet is also his trainer, usually his chauffeur, and invariably his stand-in. A studio must hire a stand-in for a star when he makes a picture. Usually the stand-in gets $35 a week for this service, and since Chet works almost week in, week out, it stands to reason that most of the time the studio is paying for his valet. A renowned surgeon, let's say, would have to pay that much, with nothing saved when his valet is a stand-in.

[*Continued on page* 67]

Taken for a Ride « « « « « Ann Rutherford, Eddie Nugent



Says Eddie Nugent to Ann Rutherford in this scene from Republic's *The Harvester*, "Let's go for a ride!" So—



Properly lured into this speedy machine, poor Ann is menaced by the daring villain, who soons finds the car is stalled, and



Threatens to get fresh. Ann might have had to walk home, but after all, it was only a movie and the director said, "Cut!"

Freddie Bartholomew: "Hell awaits the liar . . ."

SOFT SPOKEN WORDS of a silvery haired attorney, breaking through a welter of courtroom arguments, have cleared the storm clouds over little Freddie Bartholomew's head. There will be other storms ahead, new attempts to take him from the legal custody of kindly Aunt Myllicent Bartholomew; but temporarily at least, a few soft words have made the future clearer for Freddie.

Norman A. Bailie, onetime president of Los Angeles' bar association and veteran of many years in courtroom tactics, stood before the judge of a Los Angeles superior court and uttered the words that swung the tide of battle away from Freddie's mother, Lillian Mae Bartholomew, who was seeking custody of the child she relinquished nine years ago in England.

Interrupting a verbal battle between attorneys for the two women, Bailie (who represented Freddie's father) brought a hushed silence where a moment before there had been turmoil.

"After all, we aren't concerned with this boy's mother, nor his father, nor his aunt," declared the attorney in a voice so low that the dozens of onlookers scarcely could hear. "We're concerned with the child himself. He has a career which must be protected. He has brought happiness to millions over the world, and a rich home life to himself and his aunt. I see nothing in the present situation which should be disturbed."

● A MURMUR OF COMMENT arose through the courtroom. Attorneys for the two women hastened to assure the court they maintained the same attitude. And suddenly, as quickly as the whole argument had arisen, the judge ruled that Freddie should remain with his aunt.

That is the courtroom story of Freddie Bartholomew's strange woes—a story stripped of all legal maneuvers and complications. Everyone from the judge on the bench to the dozens of women forming the audience felt that Freddie, had he been in court, would have preferred life with his aunt. And no one wished to see that wish defeated.

New complications appear certain, with further attempts to break the guardianship vested in the aunt. Developments have come so fast that perhaps even in the few days that have ensued since this was written, Freddie's custody will have been settled by the courts.

Once before Freddie was in court (October 22, 1935). For a few brief moments he was on the stand, and things happened like this:

"You know what it means to swear to tell the truth?" his aunt's attorney asked him. "Yes," replied Freddie. "It sort of means for a witness not to tell lies."

"And what happens to boys who tell lies?" the attorney persisted.

"They probably go to hell," Freddie candidly explained.

Whereupon Freddie told of a conversation in England between his grandparents and parents. In that discourse the parents mentioned his chances of coming to America and appearing in *David Copperfield*. This testimony by the young star had much to do with the decision to award guardianship to his aunt.

● NO EVERY DAY SORT of life has this child star led. At the age of three (in 1927) he was given to the care of his aunt in England by his parents. The next few years were the beginnings of his acting career. He did a few stage appearances, invariably charming his audiences. He sought work in the cinema, met many a disappointment before obtaining a few small rôles. But there was always Aunt Myllicent constantly beside him, encouraging him and guarding him zealously.

Then they came to the United States on vacation, with the consent of Freddie's parents. While here he was offered a chance to appear in *David Copperfield*. It looked like a golden opportunity, but child labor complications arose and the pair were ready to embark for England when things suddenly straightened out. Freddie and his aunt returned to Hollywood.

There is an interesting legend as to how Freddie finally and decisively won the Copperfield rôle.

When Producer David O. Selznick opened his door one morning, there in the anteroom stood Freddie, all in the costume of Dickens' period, a perfect picture of a boy living a hundred years ago.

Freddie doffed his beaver hat to Selznick.

"I am David Copperfield, sir," he said simply.

Selznick, the legend goes, gasped in amazement. Then he pulled little Freddie into his arms.

"Right you are, my boy," he said. "You *are* David Copperfield!"

Freddie followed this rôle with parts in *Anna Karenina* and *Professional Soldier*.

● MEANTIME FREDDIE AND Aunt Myllicent had developed as close a family love as any mother and child normally would have. Never one to spoil a youngster, Myllicent Bartholomew has always insisted that Freddie watch his manners, be something of the young gentleman he

[*Continued on page* 60]



Guardian Myllicent Bartholomew, Teacher Mary Murphy, and Freddie, who likes to carve on furniture . . .



At the age of five . . . he made audiences cheer when he stood before them silver-tongued and began his professional career



"I do so love to ride horseback," Freddie exclaims. Zane Grey and Dickens are his favorite authors . . . He'd like to own a ranch

Hollywood Has Gone to the Cats!

WE WERE READING a newspaper while waiting for Glenda Farrell in the front room of her home. On the classified ad page something caught our eyes. It read like this:

FOR SALE

Siamese cats, six months old. Guaranteed to do eighteen tricks. Phone HOllywood 44867.

The advertisement would have had no particular significance if we had not heard a stealthy step behind us. We were positive it wasn't human. It gave us a shiver or two. Then suddenly, on the order of a javelin in speed, something flashed past us, then landed on all fours in our lap.

That was our personal introduction to a Siamese cat, and if Glenda's tawny, foxy-like feline was any criterion, eighteen tricks was a distinctly pessimistic viewpoint.

Out of the bluest eyes we have ever beheld in an animal the cat—he was really only a kitten—stared at us with a curious, fixed expression. We stared back, still a little too startled by his unexpected appearance, not at all sure what we should do about it. One thing was obvious: the cat had every intention of remaining exactly where he was. It also seemed obvious that we were not to dispute his decision.



Here's Glenda Farrell with her first "holy terror"—Siamese cats were raised by priests in the Orient. The cat had cross-eyes, but refused to wear corrective spectacles for any prolonged length of time

● AT THAT MOMENT you couldn't have convinced us Siamese cats were affectionate, lovable creatures, as reputed to be. All we were conscious of was a lithe, sinewy body; a narrow face with grim mouth and piercing eyes. In both form and features, he seemed to bear a far greater resemblance to the jungle tiger than to our gentle-faced, white Persian tabby at home. Under the spell of those eyes, we admit—shamefacedly—we were scared!

Still perched in our lap and apparently tired of merely staring, the cat began to chatter in a shrill, throaty voice. The curious tones carried both anger and offense, obviously directed at us. Even if you've never had a feline pet of any kind, you would recognize the "emotions" a Siamese expresses in his conversation.

As Glenda Farrell later described it, "They only 'meow'—but when they intend to display affection, it's a slow, soft meow. But when they're angry or want something, they 'talk' incessantly in fast, guttural tones."

In the midst of this unending tirade, there was a quick step, and Glenda herself came in.

"Oh, hello," she laughed. "I see you've met Tacky. Tacky"—turning to the pet, "down! And stop scolding." But no mere words, not even from the mistress he adores, could appease his wrath. Finally, Glenda apologetically asked if we would give up our chair in favor of the cat.

"The one you've chosen," she chuckled, "is Tacky's favorite—because it's the softest in the room!"

Which was how we learned that love of luxury is part and parcel of a Siamese's nature.

After we vacated his chair, Tacky jumped to the floor with the swift glide of a panther, and leaped over the back onto the seat! A strange way, we thought, of getting into a chair.

"Why does he leap over the back, when it would be simpler to jump into the seat from the front?" we questioned Glenda.

"Oh, they all do that. Siamese cats always do things the hardest way. High leaps are no feat for them. They can jump ten times their height without effort." (This is fact, not estimate.)

● WHEN SHE ACQUIRED her first Siamese cats, romantically named "Frankie" and "Johnny," she went on, their favorite sleeping places were the rods above her window curtains. They would leap that distance from the floor as easily as we climb into our beds.

"Frankie" and "Johnny" made history in Hollywood, the latter by suddenly disappearing from home, leaving no trace of his destination behind him, the former by acquiring spectacles for his crossed eyes. Afflicted with poor vision from birth, she presented an amusing, pathetic picture as she bumped into articles of furniture. But rather than wear her spectacles, specially made for her and held in place by a copper wire frame with a collar, "Frankie" stoically prefers barking her feline shins against any impediments in her path!

She and her mate were sent to Glenda by a friend from New York about two years ago. After "Johnny's" disappearance, Tacky—named for Phya Tak, a Siamese king—joined the household, being a Christmas gift from Glenda's father and cousin. But with strange animal perversity, "Frankie" would have nothing to do with the new arrival, whom she considered an interloper.

So, to avoid trouble, she was given to Miss Farrell's father. Having always revealed a fondness for Mr. Farrell, the cat is happy in her new home, and likes nothing better than to "converse" with him and watch him go through the procedure of shaving.

● TACKY DOESN'T OBJECT to the presence of other pets in the household. There's "Annie," a white Persian cat, whom he even condescends to wrestle with occasionally, and "Heinzie," a mongrel pup whose tail he enjoys tugging. But let other dogs approach the place, and Tacky will give spirited chase. The exception was a tiny chihuahua, visiting the house with a friend of Glenda's one day. Tacky not only permitted her presence with grace, but even went so far as to play up to her.

Tacky's best pal, however, is Theresa, the housekeeper.

"He fell in love with Theresa the moment he became a member of the family," Glenda told me. "He likes me, too, especially when I feed him."



Ian Hunter's Siamese is an affectionate fellow. But there's no end to his mischief, and no estimating what the damage will be. Such cats are like that—very exciting pals

As if to confirm her assertion, Tacky dislodged himself from her shoulder, dropped to her lap, and burying his head under chin, purred loudly.

"But," Glenda went on, "he makes no secret of his favoritism for Theresa. He follows her about, tugging at her skirts like a baby, until she picks him up. He adores watching her cook, make beds, or sew. When she sews, he upsets everything, getting pins in his mouth, entangling spools of thread, tearing patterns to shreds! Since he's fond of tearing paper, Theresa now provides him with sheets of

[*Continued on page 72*]

How Grace Moore Looks To a Home Town Girl

by VIRGINIA CHUMLEY

IF YOU'D SAT through Grace Moore's *One Night of Love* and *Love Me Forever* about twenty times each (as you probably did and, incidentally, what about the woman in London who saw *One Night of Love* seventy times and had her ticket stubs to prove it!) then you could probably appreciate how I felt one morning.

I stood ringing the bell of the big house which prima donna Grace and her husband, Valentin Parera, have taken. And while I stood there, the sound of music floated out from somewhere inside the house to my thrilled ears. Thrilled? Well, I just guess! Grace Moore was singing. And hearing those birdlike notes for the first time "in person," so to speak, isn't anything to breathe about normally. I recognized the song as one from Grace's new picture, *The King Steps Out*.

● I HAD COME A LONG way to pay this call. In fact, I had come all the way from Chattanooga, Tennessee—Grace Moore's own home town. Strange as the thought may seem, if Grace hadn't flown the family nest when she was about sixteen to become a great singer, today she might be living in this Tennessee town, herself. Her father, a prominent southern merchandiser, bought one of the largest department stores there a few years ago. So her mama, papa and one of her brothers are now numbered among Chattanooga's leading citizens.



Mrs. O'Leary's cow started the Chicago fire, and this bovine was the cause of the latest big flareup! Because Grace Moore had to milk the cow all day while singing before the camera, the diva threatened to abandon Hollywood forever. She has changed her mind by now, 'tis said

● WHEN THE PEOPLE IN CHATTANOOGA heard I was traveling over the country, about fifty million of 'em (and fifty million 'Noogans, if you'll pardon a slight exaggeration, can't be wrong) called up to say, "Oh, you *must* see Grace Moore if you can catch up with her."



Lovely to look at! Grace Moore wears this gown in her newest Columbia picture, *The King Steps Out*

Even Grace's own family all had their special little messages for me to give her. Incidentally, Mrs. Moore, who is one of the sweetest, most natural persons you ever met, mentioned something especially interesting to me just before I left.

"The whole time just before Grace was born was rather lonesome for me," she said. "Mr. Moore and I had just moved to Jellico, Tennessee, and I didn't know many people there then. So to amuse myself, I sang. I'd sing at my housework and then I'd keep on singing when I was through. I guess I went through that same thing every day for months. No, I didn't do it for any particular reason and, of course, I don't think that just because



It was quite a few years ago when these little Chattanoogans had this picture taken on an exciting Sunday afternoon. You won't recognize her, but the first youngster is none other than Grace Moore!

a mother sings before her child is born the child will become an opera star or musician or such. Singing just happened to keep me cheerful and happy."

So now—if you want to get in the proper atmosphere of this story—try to imagine the timid little home town gal standing on the doorstep of one who has been honored by royalty, won the highest Academy awards, etc., etc. (And that'll bring us back to where we started this story in the first place.)

Well, next thing I knew, there I was sitting on a sink-way-down-y sofa in the very liviest living room imaginable. "Miss Moore would be right in."

● GOLLY-GEE, WASN'T THIS going to be something to tell the fans back home. And whatever was I going to say to this world-famous world-charmer when she did appear?

"Oh, my dear, I'm so glad to see you!" The words tinkled in from the living room doorway.

Then Grace Moore was there and nothing else mattered. That's the kind of magic the Moore personality works.

She had on the most ravishing hostess gown you ever laid eyes on. It was of a shade somewhere between watermelon and old rose color. All flowing and vibrant and making her soft bobbed hair more golden than ever.

She settled her sweeping skirt on the sofa beside me and smiled in that same way she does on the screen—you know, the kind that makes leading men lose their hearts, shirts, etc.—.

There never was a more animated talker than Grace Moore. Why, as somebody or other remarked once, she could carry on a brilliant conversation with a wooden Indian.

"I've had the most dreadful cold," she confided. "That's why I'm dressed this way. They've been trying to keep me in bed. They keep me locked up." She shook her head despairingly, but her eyes were full of mischief. "They keep me locked up all the time—when I'm singing so that I won't talk to so many people and wear myself out having a good time, and when I'm ill so that I will hurry and get well."

[*Continued on page* 63]

How a Casting Director Gets His Star!

All The Roles but one in Shirley Temple's *Bright Eyes* had been filled. There remained only the selection of The Brat, Shirley's nemesis in the story, before the picture could go into production.

In the office of Producer Sol Wurtzel, Director David Butler and Casting Director James Ryan sat closeted with their chief. Two days now had passed without so much as one satisfactory candidate being suggested for the part.

"She must be a year or so older than Shirley," Butler repeated wearily, for the fiftieth time. "She must be larger and so convincing as the brat that the public won't be conscious even for a second that she's acting."

The group adjourned, and Butler went into a story conference, while Ryan returned to his office.

Several days rolled by without an inspiration in Ryan's fertile brain. He combed his files containing every child actress in Hollywood and sent out word for talented unknowns. On the afternoon of the third day, his secretary phoned in to him.

"There's a lady with her little girl waiting to see you," she announced. "She might fit the part we're looking for."

● Ushered Into His Office, the child immediately intrigued the fancy of the casting director. Yes, she had had practical experience, both in pictures, on the stage and over the radio. She was the right age and the correct height. And she looked the part. Taking her by the hand, Ryan hastily broke in upon Butler, and left her with the director.



Harriet Hilliard was nailed by a talent scout. She proved a real hit in *Follow the Fleet*

An hour later, as he emerged from his office, he found mother and daughter in his waiting room.

"Jane would like to show you several of her impersonations if you can spare a few minutes," the mother halted him. Realizing the futility of refusing the demands of a determined parent, Ryan complied.

Following the young one's "take-off" on ZaSu Pitts, Greta Garbo, Maurice Chevalier and others, he asked:



Jane Withers . . . being a brat meant fame . . .

"Did Mr. Butler see these impersonations?"

"No," came the reply. "He just looked at Jane and took her name."

"Come on, then," Ryan shouted, and fairly ran to Butler's office again. Once inside, he commanded, "Go ahead."

"The part's hers," the director exclaimed, five minutes later, after many a chuckle. "She's wonderful." He drew Ryan aside. "Sign her up, quick."

That is how Jane Withers, now one of the outstanding juvenile favorites on the screen, was discovered . . . and illustrates how characters in a film sometimes are cast.

● Perhaps No Other Aspect of motion pictures holds more mystery for the layman than the subject of casting. To the average theatre-goer, it merely signifies the choosing of actors and actresses to portray the various rôles in a screen play, or picture . . . without carrying a realization of the many perplexing problems that confront the casting director on every side in his search for talent. Actually, casting constitutes one of the most vital and complicated phases in picture-making, tied up as it is with the discovery of new personalities and new faces.

Where the selection of Jane Withers for the part of The Brat required a number of days to locate a child who would adequately fit the rôle, ordinarily the casting director is called upon to suggest a player at a moment's notice. In his mind's eye, he must visualize between twenty and twenty-five hundred different faces, and memorize their names, their physical descriptions, salary and at least two pictures in which they have appeared.

● Time And Again He's called upon to perform feats of mental gymnastics that would be positively amazing to the common man. Almost out of thin air he must be able to produce the proper person to enact any part, irrespective of type, and not infrequently this individual is one who has never appeared on the screen. Without his expert assistance, no film could be perfectly cast, for no other in the studio possesses his unique knowledge of actors and their peculiar attainments.

By far the most difficult task in casting lies in the choice of the important figures in the screen story. The perplexities confronting the casting director here seemingly are without end, for new situations arise daily.

A leading lady may not do her best work opposite a certain male star . . . they simply do not "click" . . .

The one player best suited for a role may be under contract to another studio, and may not be borrowed at any cost . . .

The very actor to undertake a character may be temperamentally unfit to work with the director, or vice versa . . .

He may decline to appear in the film because, even though his stipulated salary will be paid without question, he does not deem the part of sufficient worth for one of his standing . . .

He may be booked up for a number of pictures, which would not permit him accepting another assignment for at least six months . . .

His salary may be too high to meet the budget of the picture, and he may be appearing on the Broadway stage . . .

[*Continued on page* 68]



James Stewart's real rise started with Margaret Sullavan in *Next Time We Love*. The casting directors knew their man, gave him good breaks in succeeding rôles

When Illness Hits Hollywood

A RECRUIT NEVER had more grief getting into the army than he would crashing a good film rôle in some studios these suspicious days! A candidate for a substantial picture assignment hasn't a secret left by the time the doctors get through thumping his chest and double checking all accessories, with anything worse than pink tooth brush and athlete's foot receiving an official glare.

And there is a good enough reason. Stories of illness and death in Hollywood occasionally break into print, but few people realize that these items constitute one of the greatest unpredictable expenses the studios have to meet.

That's why Columbia studios, for instance, require a complete physical examination before actors are definitely assigned rôles in productions. And if there is one little sour "ah" in response to chest thumping, the victim isn't an actor, he's a patient!

● ACCIDENTS COST LESS than illness in Hollywood, but you never saw a town more careful than this one. For instance:

Shirley Temple was having her picture taken in natural color photography. She wanted to play with the cat that was wandering by. Mrs. Temple eyed the cat's sharp claws apprehensively, then succumbed to Shirley's pleading look.

Mrs. Temple apparently was paying no attention to Shirley and the cat, but that attitude was intended only for Shirley's benefit. Not only was Mother Temple keeping a sharp eye on the cat, but so was the big, good-natured chauffeur who never strays far from Shirley's side.

One flash of the claws could have cost the 20th Century-Fox thousands of dollars had those sharp instruments struck Shirley's face. It would have taken only one deep scratch to stop the cameras grinding on her new picture, *Poor Little Rich Girl*, and keep expensive supporting players awaiting her recovery.

So important is Shirley to the studio's treasury that she is insured for $2,000,000. Another good reason for the close guard kept over this precious child. (See HOLLYWOOD, April 1936.)

20th Century already has had one bitter blow from adversity. Besides losing one of its most beloved characters, the studio lost nearly 40 per cent of its annual profits when Will Rogers was killed in Alaska last year. And Shirley is even more valuable to the company!

● AS A MATTER OF RECORD, sickness and death cost the studios millions of dollars every year. Delays in production and rearrangement of film schedules are the most costly items. During the last year, such extra costs ran more than $4,000,000 in the industry in tangible costs. Countless other extra items could be charged off to this source of trouble, rocketing the total even further.

Illness affects practically every contract player sometime during the year. Experts estimate the average loss of time to be four days per person. Considering that filming costs run more than $1,000 per camera hour, it is easy to see how the total reaches unexpected heights in no time at all.

Insurance such as Shirley Temple's has cost the studios a terrific sum. United Artists had Merle Oberon insured. She became ill and delayed production on *These Three* for nearly a week, at a cost of $15,000 per day. Lloyd's, who issued the policy, had to take the rap after the initial $5,000 loss. But you can bet your hat Samuel Goldwyn paid a dear premium for this protection!

Probably no studio has been hit more than 20th Century by illness. For instance, when they cast *Under Two Flags*, Simone Simon, the French importation, was scheduled for the lead. Then she fell before a local influenza epidemic and was forced out of the picture. Darryl Zanuck sent a riot call to Paramount for Claudette Colbert to take the leading rôle. The arrangements were all made and the cameras were set up. Then Mr. Zanuck's phone rang one morning.

"Hello, Mr. Zanuck." He couldn't recognize the voice on the other end of the line. It was hoarse, shaky.

[*Continued on page 69*]



When 20th Century decided to film *Under Two Flags*, sleek Simone Simon was assigned the leading *feminine* rôle



This is how Simone looked in costume. She might have made a signal success—IF illness hadn't come her way



With Simone under the weather, 20th Century gave the rôle to Claudette Colbert, a box office cinch. Then Claudette fell ill . . .



Big-nosed W. C. Fields only recently was able to resume his career with the picture, *Poppy*. A long illness brought great losses to him and Paramount

PICTORIAL BIOGRAPHIES—JEAN HARLOW



Jean Carpenter, they called her in Kansas City. The Glamour wasn't very impressive



Jean Harlow, Hollywood's latest Cinderella. That's how they billed her for *Hell's Angels*



1931 . . . Jean looked like this as Fox prepared to offer the production, *Goldie*



Ah, this is beginning to look familiar! Jean acquired her first glamour with Caddo company



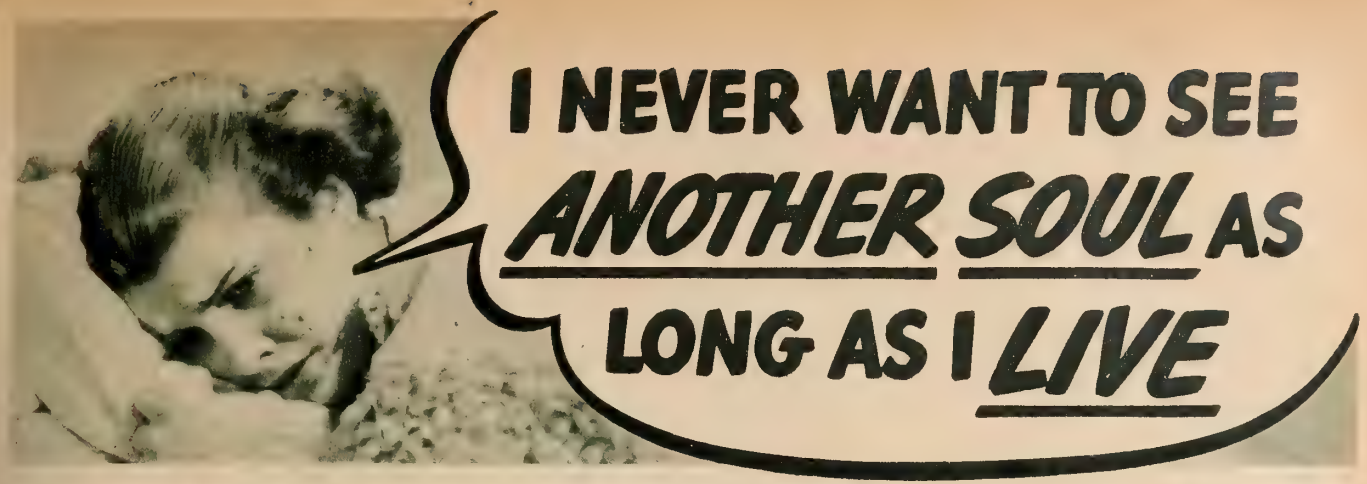
Sophistication—M-G-M's gift to Jean Harlow. Her glamour took on new depth, the toast of the fans



Dinner at Eight, Girl from Missouri, Reckless, China Seas—hit after hit



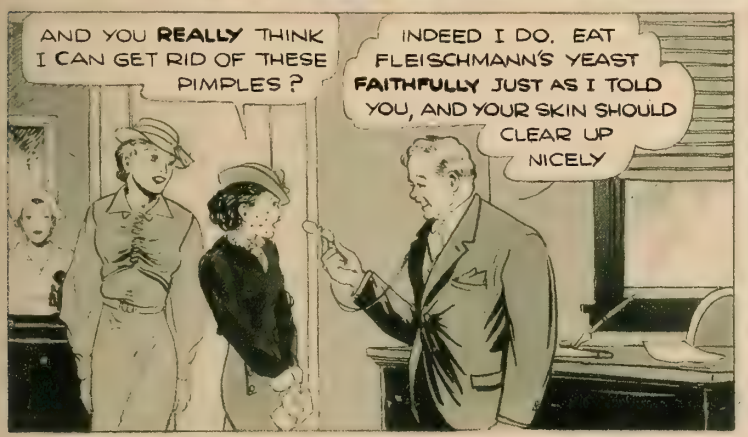
1936 . . . and a Harlow revolution! Gone the platinum blonde of old. High voltage eyes replace low cut gowns and the fans still cheer



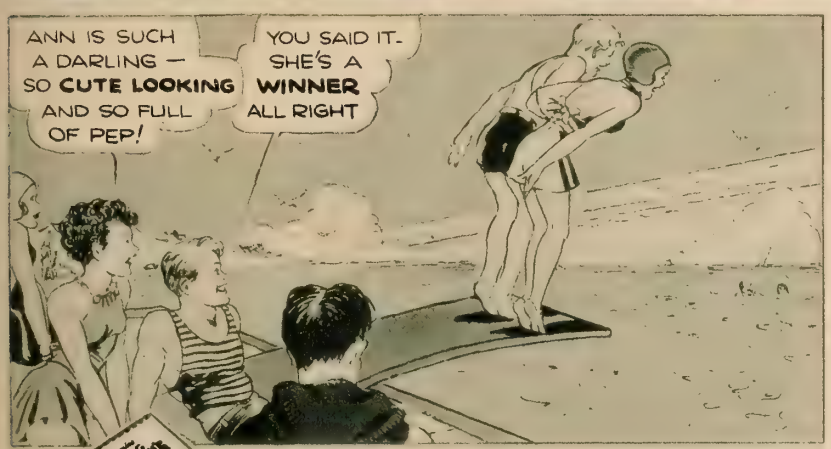
HER PIMPLY SKIN MADE ANN FEEL LIKE A TOTAL LOSS

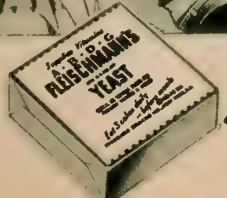












—*clears the skin*
by clearing skin irritants out of the blood

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Don't let Adolescent Pimples spoil YOUR vacation plans

A BROKEN-OUT skin is no help to any girl or boy who longs to be popular and have good times. But unfortunately, many young people are victims of this trouble.

After the start of adolescence—from about 13 to 25, or even longer—important glands develop and final growth takes place. This causes disturbances throughout the entire body. The skin gets oversensitive. Harmful waste poisons in the blood irritate this sensitive skin. Pimples break out.

Thousands have found Fleischmann's Yeast a great help in getting rid of adolescent pimples. It clears these skin irritants out of the blood. Then, the pimples go!

Eat 3 cakes of Fleischmann's Yeast *regularly*—one cake about ½ hour before meals—plain, or in a little water—until your skin is entirely clear. Start today.

How can *I* get a Wave like that?



THE LOVELY STAR, KATHLEEN BURKE

. . . . Thousands of women write to the Hollywood stars for *this* beauty advice. Always they receive the same answer, "After completely testing every known method of permanent waving, the Duart method has received the exclusive and official endorsement of the Motion Picture Hairstylists Guild . . . nearly every star on the screen has her hair Duart Waved."

This same Duart wave is available in your own community for there is only one Duart wave . . . it is the same in every one of the 20,000 shops that feature it from coast to coast. To be sure you are getting the one and only genuine Duart wave, look for the sealed package of permanent waving Pads . . . your hairdresser will let you open them yourself . . . then you'll know your hair is to be waved with the same method that adds such glamour and soft, glowing charm to the lovely heads you see on the screen. **FREE BOOKLET** enables you to copy a screen star's hairstyle exactly. Choose from page after page of Hollywood's newest coiffures styled by Hollywood's leading artists. Booklet sent free with one 10-cent package of Duart's Hollywood Hair Rinse. No dye—no bleach just a colorful and cleansing touch of sunlight. Select your shade—see coupon.

DUART
permanent waves

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DUART, 984 Folsom Street, San Francisco, Calif.

Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Hollywood Coiffures for 1936."

☐ Dark Brown	☐ Henna	☐ Black	☐ Medium Brown
☐ Chestnut Brown	☐ Golden Brown	☐ White or Gray Platinum	☐ Golden Blonde
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Name.....

Address.....

City.....*State*.....

7

DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

Lew Ayres Gets a "Break"

It Has Always been an ambition of Lew Ayres to direct a picture. But once having done *All Quiet on the Western Front*, he never stood a chance of realizing his ambition—until he visited Republic Studio one day.

The studio was planning to do *When Hearts are Young*, a story of the Civil War, and particularly in regard to the first iron-clad battleships, the Merrimac and Monitor. The story idea appealed to Lew so much that he began a subtle campaign to win the directorship. Republic officials became interested in his enthusiasm, decided perhaps that here was the exact man for the job.



Seated in the director's chair for the first time, Lew Ayres is having a rare time at Republic studio

We walked on the set one day to see Lew at work, but couldn't find him. Finally his assistant pointed out a bearded man standing behind the camera. Only the nose seemed familiar—and it *was* our man!

Lew Ayres started something when he launched a beard contest among the technicians and grips. He was promptly challenged to join the race. So Lew felt his whiskers tentatively, decided his chances were about even with the others, and threw his razor to the winds. We might add that he lost to the head cameraman. Mae Clarke, who has a leading feminine rôle, was the chief judge.

To film this romantic film of the Civil War, it was necessary to reconstruct on actual scale the interiors of the famous boats Merrimac and Monitor. Twenty replicas of old time cannon were built and connected to fire simultaneously. Because of the danger, a single master fuse was carried by only one man, without it there was no possibility of firing the weapons.

Besides the menace of guns, everyone on the set had to be on guard against a running fire of gags by Jimmie Dunn, who has the principal male rôle. The day we were on the set Jimmie was eyeing the sky tentatively and planning an airplane flight down over the studios when the cameras would be grinding and the "silence" signs flicker.

"Imagine," says Jimmie mischievously, "how popular I'd be if I stopped all work for an hour. Think I'll have some Vote for Dunn for Governor signs printed up to toss out of the plane." Just about that moment Jimmie discovered he had the winning number on a punch board, and forgot all about his little scheme.

The battle between the iron clad boats forms a high spot in the story. Incidentally, research revealed that in a three hour fight these ineffective tubs still proved good enough to greatly reduce loss of life. Only ten per cent of the Merrimac's crew was killed, and not a single man lost his life on the Monitor.

Mae Clarke shares the romance interest with Dunn. Among the supporting cast are such performers as Henry Walthall, Fritz Leiber, J. M. Kerrigan, Irving Pichel and Frank McGlynn. Like all Ayres fans and friends, we're waiting to see what his first directorial job will be like. Republic is confident that Lew has a big career ahead in this new field.



Jimmie Dunn and Mae Clarke have the leading rôles in Ayres' picture, tentatively titled *When Hearts Are Young*

MILK
makes four star beauty news

By DORIS DUMONT

This new creme made from milk certainly is getting the big rave from Hollywood's beauty experts and the stars as well. In the dressing rooms and make-up departments at every studio the praises are the same. Nothing I could write here would convey one-tenth part of their enthusiasm so I'm going to publish answers to the four questions most frequently asked by my readers about the new Creme of Milk. Now for the questions:

"Is Creme of Milk really made from milk?"

I quote from a letter written to the makers of Creme of Milk by California's largest producers and sellers of dairy products, Golden State Co. Ltd. They say:

"The concentrated oils of pure, fresh, wholesome dairy milk, or dairy cream, furnished by us for inclusion in Creme of Milk, measure up to the highest quality standards of this Company for purity, freshness and wholesomeness."

"Does it nourish the skin?"

Because it is made from milk, Creme of Milk nourishes the skin in a very special way of its own. No other creme or beauty preparation of any kind has ever been able



Marion Talley, Metropolitan Opera Star, now being featured on the NBC Network, says: "I've never used anything that made my skin feel and look as fresh and youthful."



Mrs. Pat O'Brien, charming wife of the famous Warner Bros. he-man star, says: "Creme of Milk is even more important to the society woman than to the screen star."

to duplicate the beneficial effects of milk oils on the skin.

"How do you use Creme of Milk?"

Creme of Milk is much quicker and simpler to use than an ordinary face creme. The moment you spread it on you can fairly feel your skin drinking it in. Leave it but a minute or two, then wipe it off easily.

"Does it penetrate the skin?"

Creme of Milk penetrates the pores and skin tissues more deeply than any other creme known because milk oils are far more delicate and finely textured than the wax, mineral oil, lanolin and similar substances of which other cremes are made. For this reason it cleanses more thoroughly and more quickly.

Creme of Milk shipments were rushed to more than 5,000 stores last month and in California alone more than 100,000 women are already using it. Stores in your community may not have received their shipments yet, so I suggest you write me personally enclosing fifty cents for a regular size jar or one dollar for a large size jar of this thrilling new creme. Address your letter to Doris Dumont, Hollywood, Calif.

CLEAR YOUR SKIN WITH *Milk!*



JOAN MARSH IN "DANCING FEET"



AMAZING NEW FACE CREME ACTUALLY MADE FROM RICH DAIRY MILK

Send 10c for 3 day trial. See coupon.

REPUBLIC PRODUCTION

Creme of Milk has new nourishing and cleansing qualities found in no other creme

Because it is made from milk, Duart's new beauty discovery, Creme of Milk, has special qualities that clear the skin with amazing speed. Hollywood stars and their cosmetic experts say that the Creme of Milk formula for extracting the vital beautifying oils from pure dairy milk is the greatest cosmetic discovery in twenty years.

If your complexion is not as soft, smooth and youthful as it should be—do as all Hollywood and thousands of women everywhere are doing now—change from your present cleansing methods and start using the thrilling new type creme—Creme of Milk.

See improvements first day

You will know Creme of Milk is different the very moment you spread it on . . . you can fairly feel your skin drinking it in. Improvements that you can see and feel come quickly. Dryness, coarse pores, blackheads and other marks of a poor complexion go fast when the genuine milk-oils penetrate deep into the tissues, cleanse away all dirt and build up the supply of the natural youth-giving oils that feed and nourish the skin.

No other creme, lotion or soap can duplicate the amazing effects of milk on the skin and yet Creme of Milk costs no more than the most ordinary face cremes. Try it for 10c or order a regular size jar for 50c, large economy size $1. On sale at your favorite cosmetic counter.





LENORE SABINE, President of the Motion Picture Hairstylists Guild and Head Hairstylist of Paramount Studios says: "Creme of Milk is truly a NEW TYPE of creme. There is nothing else like it —every star I know is using it to protect the beauty of her skin."

Mail Coupon Today to DUART, 984 Folsom St. San Francisco, Calif.
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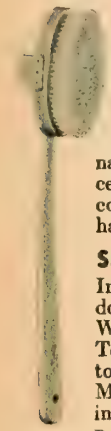


Increase your appeal! Give yourself beauty that is exciting, that stirs the emotions of others.

Putting this or that on the outside will not bring glowing cheeks, lustrous hair, smooth firm throat, lovely back. "*Brushing* does it!" say famous beauty editors.

Brushing urges the tiny blood vessels to deliver more blood to the scalp and skin. Cleanses pores completely. Strengthens sagging tissues.

But it is important to use the right brushes. Brushes with elastic, penetrating bristles which really work and last. The Pro-phy-lac-tic name is your guarantee of bristle excellence. Look for it on hair brushes, complexion brushes, bath brushes, hand and nail brushes.



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Imagine a 300 page beauty book boiled down into 32 crisp and helpful pages. With 25 diagrammatic illustrations. Tells you exactly *what* to do and *how* to do it—for hair, skin, and figure. Merely clip this ad and send it with 6¢ in stamps to cover cost of mailing.

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BEACH FASHIONS

Modern Mermaids

Screen stars set the style pace for beach enthusiasts



Jinx Falkenberg, champion swimmer of Chile, romps on the beach in a smart white Gantner & Mattern bathing suit. An interesting feature are the adjustable straps





Two Warner Bros' stars, George Brent and Bette Davis, enjoy a tete-a-tete between scenes while on location filming *The Golden Arrow*. Brent is wearing white trunks designed by Catalina for swimming speed



Jane Hamilton, R. K. O. player, basking in the sun displays to advantage Catalina's brown and white checked swim suit contrasted with brown straps and tie. Ann Rutherford, Republic player, wears Jantzen's one piece model in bright blue.

"MAKE-UP MAGIC



Jeanne Earle

I learned from LORETTA YOUNG"

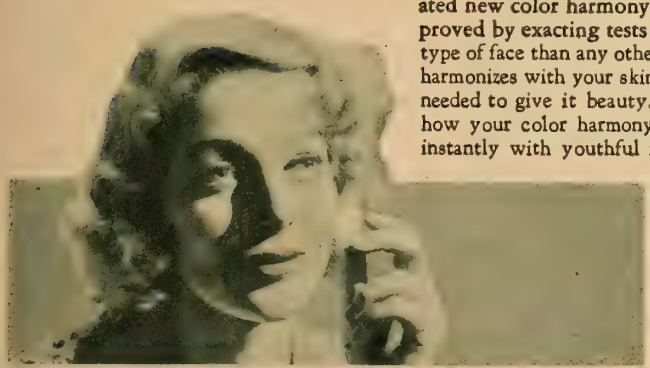


"SINCE I've been using the same make-up that Max Factor creates for Loretta Young and all the beautiful screen stars, all my friends say I look twice as attractive! Powder, rouge and lipstick in the color harmony shade for my type has made such a difference in my appearance—won't you tell other women about your wonderful secret, so that they may have beauty too?". . . *Jeanne Earle.*

Loretta Young
in
«PRIVATE NUMBER»
A 20th Century-Fox Picture

A New Idea in Powder

"USING screen stars as models," says Loretta Young, "Max Factor, Hollywood's make-up genius, has created new color harmony shades of powder which have proved by exacting tests to reveal more beauty in each type of face than any others." Max Factor's Face Powder harmonizes with your skin and also adds to it the color needed to give it beauty. Your mirror will show you how your color harmony shade will enliven your skin instantly with youthful radiance. One dollar.



Rouge that Gives You New Beauty

"MAX FACTOR has created rouge in color harmony shades that give you new appealing loveliness," says Loretta Young. "The creamy-smooth texture blends easily, evenly, appears flawless even in a glaring light." If you want to see how lovely you can be, try this Hollywood secret — rouge in the color harmony shade for your type. Fifty cents.



Hollywood's New Lip Make-Up

"TO MAKE your lips more alluring," says Loretta Young, "Max Factor has created color harmony shades of lipstick which give you a charming, individual color." Max Factor's Lipstick lasts indefinitely because it is Super-Indelible, and may be applied to both inner and outer surface of the lips giving them an even, smooth make-up. One dollar.

Max Factor ★ Hollywood

Would you like to try the make-up secret of Loretta Young and other Hollywood stars — color harmony powder, rouge, lipstick? Mail this coupon.

© 1936 *by Max Factor & Co.*

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page illustrated Instruction book, *"The New Art of Society Make-Up"*. . . FREE.
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Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
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Oily ☐ Normal ☐	AGE	type above and here ☐

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Slenderize With Salads

by Dorothy Dwan



Eat salads, advises June Travis, for a perfect figure and buoyant health!

"YOO-HOO, come over here," June Travis' voice invited. Mystified, I looked around and saw her peeping over a hedge.

"I'm taking my sun bath, but I'm almost through. Stay awhile, and we'll have lunch—or rather—a salad. Salads and dressings are my forte, so if you want anything else, you'll have to fix it, I'm afraid. Stoves and cooking are unexplored regions to me," the little starlet admitted.

"You hit the spot," I announced. "If you have mastered the art of appetizing dressings with that irresistible 'tang,' all you need to be popular in Hollywood, is a lettuce leaf!"

"Yes, I guess Hollywood has helped to popularize salads," June mused. "It seems all the film celebrities, even the men, practically exist on them. I suppose they feel just as I—may as well be healthy, or either reduce or keep the already perfect figure, at the same time. I have learned there is nothing more beneficial, and yet, non-fattening, than the vegetables or fruits used in a salad, and of course the olive oil and other ingredients in the dressings supply the necessary nourishment that will 'stick to your ribs.' "

June looked most attractive in her abbreviated shorts. Her skin has an oily, rich glow—not the dry, burned appearance so often seen. But there's no secret to it. From the first day she begins sunning, June massages a little olive oil into the exposed skin. It replaces the natural oils that the sun rays absorb, and a few days later, she has a smooth, golden tan.

Soon, June was in the throes of making one of her salad dressings. Here are a few recipes she gave me, which you *must* try.

ROQUEFORT FANTASTY LETTUCE SALAD

1 cup pure olive oil
⅓ to ½ cup tarragon vinegar
1 teaspoon salt
½ teaspoon paprika
½ teaspoon sugar
Garlic
¼ pound Roquefort cheese, crumbled
Head lettuce

Combine all dry ingredients in bowl. Rub bowl with cut garlic and allow it to remain in bowl until ready to serve. Add small amount of oil to dry ingredients and work until smooth, then add a tablespoon of vinegar and beat until smooth. Continue adding just a little vinegar and oil at a time until about half of each has been used. Balance may then be added more generously without risk of separating. Blend the mixture well and add Roquefort. Serve over chilled quarters of head lettuce.

SPRING SALAD

1½ pounds green asparagus, freshly cooked
2 hard cooked eggs
2 pimientos, cut in strips
2 large firm tomatoes
1 cucumber
1 teaspoon grated lemon rind
Small onion rings

DRESSING

½ cup olive oil
¼ cup vinegar or lemon juice
1 teaspoon paprika
½ teaspoon salt
1 tablespoon sugar
½ can tomato sauce
Lettuce

TRY THESE RECIPES

Solve the problem of unusual recipes by ordering the leaflets, personally autographed by the stars, which we have for you!

These tested recipes are printed on a punched leaflet to fit an 8½x11 loose leaf notebook.

SEND A THREE-CENT STAMP FOR EACH LEAFLET ORDERED!

Leftover Surprises from Sally Eilers
Mona Barrie's Favorite Soups
Tuna Recipes from Jim Cagney
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Andy Devine's After Dinner Snacks
E. G. Robinson's Honey Cakes
Margaret Sullavan's Tasty Puddings
Adrienne Ames' Apple Recipes
Raisin Recipes from Noah Beery, Jr.
Savory Ham Dishes from Gloria Stuart
Cottage Cheese Delights from Binnie Barnes
Valerie Hobson's Casserole Dishes
Pinky Tomlin's Favorite Hot Breads
Heather Angel's Salads

Address your letters to Dorothy Dwan, *Hollywood* Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND SELF-ADDRESSED ENVELOPE IS ENCLOSED!

To make dressing, place all dry ingredients together and add small amount of olive oil and blend well until smooth. Alternate oil and vinegar or lemon juice until mixture is thickened, then add tomato sauce. On a large platter, bordered with lettuce, place stalks of asparagus, three or four together, with heads pointing toward border. Arrange balance of asparagus in center with peeled and quartered tomatoes, cucumber slices, and quartered hard cooked eggs. Sprinkle with salt and a tiny bit of sugar and pepper. Pour dressing over all and garnish with pimientos, onion rings, and grated lemon rind.

Here is a novel dressing to use with any salad:

3 tablespoons tarragon vinegar
3 tablespoons lemon juice
6 tablespoons catsup
8 tablespoons olive oil
1 bay leaf
3 whole cloves
½ clove garlic
½ tablespoon sugar
½ teaspoon salt
2 tablespoons chopped green pepper
2 tablespoons chopped pimiento
1 hard boiled egg, chopped

Put salt and sugar in bowl. Add one tablespoon of oil and after combining vinegar and lemon juice, add one tablespoon of mixture and blend well. Continue adding oil and vinegar, one tablespoon at a time, until about four tablespoons of each have been used, then the balance may be added more generously. When mixture is well blended, add catsup and spices. After the mixture has stood for several hours, remove cloves, bay leaf, and garlic. Add chopped green pepper, pimiento and egg. When chilled, serve on salad.

Atlas, with the weight of the world on his shoulders, hasn't a thing on Hollywood! From all corners of the earth we hear of Hollywood fashions, hair styles, and cosmetics. Homes are copied—Iowa plays the same games. When slender figures became the rage, Hollywood sprang to the rescue, with diets galore for the waiting public. Today, we seldom read of the stars' new methods of reducing. Why? It's simple. They must have perfect figures *—and perfect health*—which eliminates strenuous diets. Profit by their discovery and reduce the popular way—with salads!

ATTENTION — LADIES! The Borden Company has a surprise for you

Not satisfied with constantly originating new recipes to be made with Eagle Brand Sweetened Condensed Milk, the Borden Company has inaugurated a premium offer of interest to everyone.

This Custard Pie Filling is one of our favorite recipes:

¾ cup Eagle Brand Sweetened Condensed Milk
3 eggs, well beaten
2¼ cups hot water
⅓ teaspoon salt
Pastry
Grating of nutmeg

Dilute condensed milk with hot water and pour gradually over well beaten eggs, stirring mixture well. Add salt. Pour mixture into pastry lined pie plate. Sprinkle with nutmeg and bake in slow oven (300 degrees) until custard is set and crust done. A knife blade inserted will come out clean when custard is done.

For particulars concerning the attractive and useful gift awaiting you see the inside back cover of HOLLYWOOD.



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Now . . . for lips . . . TATTOO instead of lipstick! Vibrant, exciting South Sea color . . . luscious and appealing instead of "just red!" Transparent and pasteless instead of opaque and pasty. Softening to lips instead of drying. Tattoo! Put it on . . . let it set . . . wipe it off. Only the color stays. Tattoo your lips! Never be satisfied with less than the perfection of TATTOO. Test all five of TATTOO's thrilling shades on your own skin at the Tattoo Color Selector displayed in your favorite store. TATTOO, $1 everywhere.

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TATTOO

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Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn $25 a week *while learning* "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned $400!

Think of the things *you* could do with $400!

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can train you, as it has trained thousands of men and women, *at home and in your spare time*, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. *Easy tuition payments.* Decide today that you will be one of thousands of men and women earning $25 to $35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

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Please send free booklet and 32 sample lesson pages.

Name_____

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Hollywood's Charm School

Modern Cinderella

by

Sally Martin

Fashion Editor of HOLLYWOOD



Lovely Anita Colby now in RKO's *Mary of Scotland* wears sheer pink crêpe for summer



In the vacation spirit is this creation of white Onondaga-Batar with a top of blue and red

WHEN THE CLOCK struck twelve in the story book, Cinderella left the party and lit for home.

This is the tale of a Cinderella who decided to stay and face the music. Her name was Lettie Lee.

Once upon a time, ten years ago to be exact, a tiny blue-eyed, golden haired child deserted the sheltered life of a girl's school in the little town of Midland, Texas, to cast her lot in the Hollywood maelstrom.

It was impatience which inspired her departure. She wanted to become a star. She could not wait to finish the semester. Likewise when she arrived in the movie capital her impatience was again responsible for a mental cataclysm.

It takes time to work to the top of the screen ladder. One doesn't breeze into town, check in at a hotel, rush to a studio and tell the boys to "start shooting."

Our modern Cinderella was in no mood to tarry. Some fairy godmother had cautioned her, "Time's the stuff life's made of. Don't waste it."

It was easy to see that this guest was out of place at the Hollywood party. The clock struck twelve for Cinderella and the dash to Midland and the girl's school was in order.

But this tiny heroine instead of beating the legendary retreat, planted her tiny feet in the Hollywood soil and revealed a dynamic determination which belied her Dresden frailty.

Defeated in one ambition she produced a "spare." It was a latent talent for designing and armed with no more than a pencil and sketch pad, she entrenched in the battleground of her defeat. In ten years the eager child of sixteen threw the throttle of her energy wide open and rose from a defeated penniless kid to a position of glamor in the industry as a style expert and owner of the largest dress manufacturing industry in the west.

The first step was taken when she sought out the manufacturer of Sassy Jane wash frocks, nationally famous at the time. She got the job. The salary was $16 a week.

With this meager éntre she was able to absorb every phase of the dress business, designing, making, selling, advertising and soon began to turn out startling designs. These attracted the attention of another manufacturer who specialized in exclusive gowns. Soon Lettie Lee became associated with him, at a fabulous salary for one so young. Before long she had an interest in his business and before three years had elapsed, had bought him out lock, stock and barrel.

Fashions



Anita wears an Onondaga-Batar dress in white trimmed with a pleated arrangement of hemstitched navy linen



Lettie Lee chooses white Onondaga-Batar with ruffled collar for the cocktail hour



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Hollywood Spotlights



Helen Morgan gets many dramatic opportunities in *Showboat*. Here she's shown in a scene with Helen Westley and Charles Winninger, who run the boat

When Helen Morgan Went Blind!

HELEN MORGAN was totally blind for a year when she was five—that glorious age when life is such a lark; when even one pair of good eyes seems hardly enough to see all the wondrous things in the world.

She told about it at Universal while she was playing the part of Julie in *Showboat* but if the conversation had not been centered around Irene Dunne's performance in *Magnificent Obsession*, it is doubtful if this story would have been written. As everyone knows, Miss Dunne plays a blind woman with never-to-be-forgotten sincerity and realism in *Obsession*.

"I never have been so gripped by a motion picture," Helen said simply. "That, without doubt is largely due to the fact that I, too, was blind once."

Startled listeners stared incredulously into her beautiful, tragic eyes.

"It is all too true," Helen went on in response to their horrified exclamations, "Although I was only five at the time, the year I spent behind a veil of darkness never will be forgotten as long as I live. It is such an indelible memory that I constantly live in fear of being blind again. If I get make-up in my eyes I am absolutely panic-stricken until I get it out and the burning, stinging sensation is relieved.

● "LAST SUMMER MY worst fears seemed realized for I went blind again. For four days I could not see as a result of sun blindness, caused by too prolonged sun bathing on the beach. I may have been careless then, but never again! I was a pupil at kindergarten when I first went blind. We were having a lovely time making those little doodads so dear to tiny tots and painting Easter eggs of clay. I suppose I grew sleepy for I rubbed my eyes with my fists and got some paint in my eyes. I shall never forget the pain, the anguish!

"The paint caused optic poisoning which destroyed my sight and even now in the stilly darkness of a sleepless night I relive in awful reality those horrible days. I can still hear the verdict of the doctor—I can hear my anguished mother. Poor soul, she was having a difficult enough time to get along without this fresh burden. You see, we were very poor—so poor that when I was 12 I was earning my own living in a cracker factory.

● "BLINDNESS IS HORRIBLE at any age but it is especially awful when it strikes at the very young. They have their lives before them; they have had a taste of the wonderful things life contains; they are filled with curiosity, with eagerness and with the joy of living—when suddenly darkness descends to blot out everything.

"I know only too well what it means to depend on others for eyes. To hear children playing games and doing all the wonderful things of childhood and to be forced to sit quietly by listening when every fibre in your being is aching to be up and doing, to be joining in the fun. To know that scarcely a step can be taken without

the aid of a guiding hand; to know you are absolutely helpless and dependent on others for no good reason that the mind of a child of that age can comprehend.

"Mother and I always have been devoted pals, linked together by a bond greater than the natural love of mother and daughter by our struggle for existence. We always roomed in private homes or boarding houses so there would be somebody to take care of me while mother worked. She tried to find night work so we could be together during the day but she wasn't often successful in that although she was constantly changing jobs, always seeking work that would bring in more money.

"I can remember mother propping me up on the ironing board to keep her company while she ironed in the evening after a hard day's work. To keep me awake she would encourage me to sing—every time I would nod a bit she would ask me to repeat my song. She was so lonely she didn't want me to sleep the few hours we were together.

"Usually it would be the same song—*Beautiful Isle D'Amour*, which I would sing with all the gestures of a lovely lady I heard sing it in a cafe where some friends once took us. We often went with friends to cafes in the neighborhood where we were well known, of course. They would encourage me to sing and childlike, relishing being the center of attraction, I would give everything I had to *Beautiful Isle D'Amour* and they would shower me with coins. I can't remember, though, that I ever harbored thoughts of a future theatrical career during my childhood.

"How did you regain your sight?" someone asked.

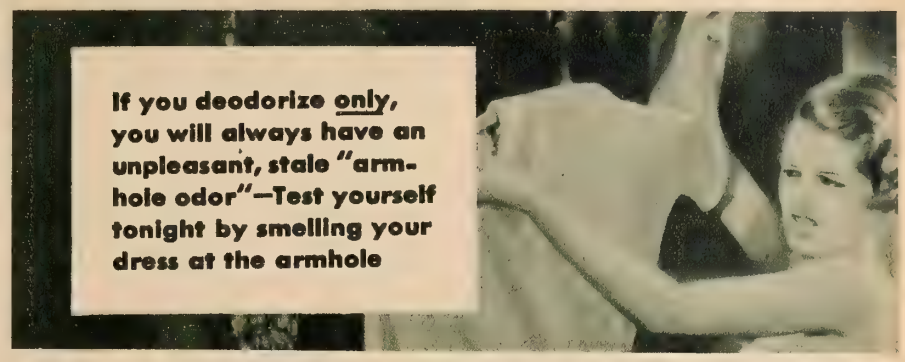
"That is another vivid memory," Helen replied. "Mother was always taking me to different doctors but because we were so poor naturally we had to go to free clinics. They told her of different treatments and gave her medicine to drop in my eyes. It seemed to me she was constantly doing that. Finally she started using a widely advertised eye lotion and that did the trick!

"Mother and I were walking down the street one day when we heard the clanging bells and clamor of racing fire engines. My eyes were bandaged but I forgot all about being blind—I wanted to see those fire engines. Jumping up and down I pulled the bandage from my eyes—and experienced a terrific pain in them. I was facing a red brick wall and the reflected light was stunning. But—above all—mother and I knew that I could see. Of course I had to put the bandage back and to keep it on for some time but my recovery then was comparatively rapid."



Joe, don't try to eat so much in one bite! Trust Joe Penner's lovely wife to watch those little things while they sun-bake at Palm Springs

You may blush with shame when you make this "Armhole Odor" Test



THE more fastidious you are, the more shocked you may be to realize you cannot prevent armhole odor unless your underarm is *dry* as well as sweet.

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Florence Nightingale (Kay Francis) confers with Director Wilhelm Dieterle on set. It's a story of the Crimean War, but avoids actual battle scenes

Drama From Fresh Springs

WHEN CEASAR'S LEGIONS clanked up the fertile Rhine valley, and looked upon the bright and buxom German blondes, it is small wonder that a number decided to tarry there among the Teutons. And that is why one of the foremost directors of Hollywood, a German by the name of Wilhelm Dieterle, looks as much like a Roman as you could hope to find.

Co-director of *Midsummer Night's Dream*, and director of *The Story of Louis Pasteur*, this Warner Brothers executive is well on the way toward making a new era come true in pictures. He has sold the town on biography.



Dieterle co-directed *The Dream*, then sold Warners on the idea of doing the biography of Louis Pasteur which he directed

Fans who enjoy delving behind the scenes would relish the tale that goes with the production of *Pasteur*, the picture that was to prove a simple biography could be a sensationally popular success. Dieterle alone wanted to make the picture. Against him were anti-vivisectionists who abhorbed *Pasteur* for using dogs in his efforts to find a cure for hydrophobia, the agonizing death that awaited those bitten by mad dogs or wolves. Studio executives failed to see a picture in the story of a half forgotten scientist who bent over test tubes and microscopes. Until that great actor, Paul Muni, became interested, it was a hopeless fight. With him, Dieterle convinced his bosses.

If the picture had flopped, Dieterle would now be numbered among the forgotten men of Hollywood. He staked everything on his belief in the intelligence of the movie goers, and won.

Now he is in full stride, filming the life of Florence Nightingale, Angel of Mercy, first to raise nursing to the dignity of an honored profession. It is the biography of a magnificent woman, and with Kay Francis in the title rôle there is added the glamor of a big box-office name to this production.

Following that, he plans to make the life of Beethoven, and become, in effect, the agent for picturizing the lives of those worthy of such immortality as the movies can give.

Dieterle was born near Mainz (or Mayence) in the German free state of Hesse, and once the capital of the Roman province of Upper Germania. His family were poor farmers. There were two brothers and six sisters, and they all knew how to get along without money. Wilhelm's first important possession was a cheap paper edition of Shakespeare's plays. These decided his fate; he would

become an actor. His father promised his consent to this career if he should first learn a trade. The son chose carpentry. He was as grimly determined to learn his trade as he was to make *Pasteur*. He became a strolling player, then a stock actor, finally a member of Max Reinhardt's distinguished company in Berlin, and eventually an idol of the German stage. Tall, handsome, accomplished, he had an assured place. He starred in German movies.

But the story was different when he came to America to star in German versions. He threw overboard his success as an actor, burning with a new ambition. He would be a director, one of the best in the world. His dream has come true.

In attaining it, he has lifted the level of the entire industry. Yet he has only begun his work. His philosophy of work is simple: "Never do anything for which you have no enthusiasm." If he is uninterested, he is silent, lost in his own thoughts. When his interest catches, it's a prairie fire; his enthusiasm overcomes all obstacles. He wears white gloves while directing, a habit formed when inability to give commands in English forced him to move scenery and props around himself.

"Hollywood must learn this about making pictures," he says—"they must get a story before they make a picture. The idea of grabbing any old thing to keep a star busy is foolish. Many times they do get a good story, only to ruin it by changing it around to fit the star. First get a fine story, then fit a cast to it. I am not content until I have searched everywhere to find the right person for the right role."

Hollywood is ready to listen to him, for success talks convincingly in filmland.



Marla Shelton, Universal leading lady, was named "most beautiful in U. S." by Artist Rolf Armstrong

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What They're Filming

(Continued from page nine)



William Powell and Carole Lombard in *My Man Godfrey* . . . everyone appears cracked . . . Powell wears red whiskers, home grown

in, standing close beside the signal man, never blinked an eye as he waved the very, very red flag in monotonous circles.

The rodeo scenes will not be all comedy by Messrs. Crosby and Burns. Many a champion cowhand will do his stuff, including Mabel Strickland, perennial winner at Pendleton (Oregon) and Cheyenne (Wyoming) round-ups.

To film the Garden scenes, a huge imitation stadium was built under cover of a large sound stage. The job was so unusual that an outside contractor did the work instead of the usual studio crews. More than 1,000 extras had to be seated for some of the shots, requiring more than 50,000 feet of lumber.

● FRANCES FARMER, BING'S LOVELY leading lady, has appeared in only two other pictures. Winner of a Seattle beauty contest, she traveled to Moscow, Berlin, Paris and London on prize money. Then, returning to America, she hired an agent who landed her a screen test. Incidentally, another contest winner also will have a rôle in this picture. Watch for Bessie Patterson, 18-year-old winner of the El Paso Sun Carnival beauty contest. A high school student in Hot Springs, New Mexico, Miss Patterson was graduated with honors six months in advance in order that she could come to Hollywood to make the picture.

Because many portions of the picture had to be filmed out of doors, Director Taurog and his crew made a long search for locations. Many a beautiful spot was found, but the director always faced the inroads of civilization. The script called for unimproved ranches, old time corrals.

The crew roamed over a wide area as far east as New Mexico before it returned in disgust, finally locating the right scenes 400 miles north of Hollywood.

My Man Godfrey

(Universal)

When we came upon the scene, Alice Brady owned the Pennsylvania railroad, the Boardwalk, three pieces of property in the Marvin Gardens section, and the Waterworks.

And she was just going to force Bill Powell's fine new hotel on Tennessee Avenue into bankruptcy. It was a tense moment. Thousands of dollars were at stake.

"Listen, you psychopathics!" boomed the voice of Gregory La Cava, their director— "if you don't come back to work I'll burn that dang game of Monopoly!"

Carole Lombard and Gail Patrick tossed several five hundred dollar bills onto the board and, arm in arm, walked to their place in the lights. Another scene for *My Man Godfrey* was underway.

In *My Man Godfrey* Carole Lombard is a reckless, dumb debutante. She and her sister (Gail Patrick) go to the city dump on a sociable game of scavenger hunt. To win the prize, they must return to the party at the Waldorf with a Forgotten Man—and a few hundred other items from goats to soup.

You've guessed it. William Powell is the Forgotten Man, sick of the revolting existence at the dumps. Gail tries to lure him to the Waldorf, waving a five-dollar bill in front of his nose. It's a grand scene!

The bright flood lights reveal Universal's exclusive city dump in all its reality. Powell, Lombard and Patrick are shivering along with everyone else. It's a cold night, as California evenings are apt to be. They blow on their hands, stamp their feet, try to keep nimble for the scenes.

But again, Patrick is waving a five-

dollar note under Powell's nostrils. Something about it angers him just a touch. He gets up and menaces Gail. Step by step she backs up, with our William glaring balefully.

Then it happens. Gail trips, but Bill doesn't lay a hand on her. She totters for a brief second, then does the best pratfall you ever saw right into a mess of ashes.

Whereupon Gail flees in terror, leaving Carole here to handle Powell in her dumb, sweet way. She turns the trick by her straightforwardness, appears triumphantly at the Waldorf with her Forgotten Man.

The story ends here? Ah, no. Carole hires poor Godfrey as a family butler. Butling seems to be a brief career in this mad family, and we'll not go too far into the plot just now. Only it looks like a stormy time ahead for our man Powell.

● THE MOTHER OF THESE dizzy girls is played by Alice Brady, who in this case is no brighter nor smarter than her offspring. The father, poor fellow, means well but hasn't a chance. Eugene Pallette plays the rôle of papa millionaire.

It's a riot of fun around these main characters, and largely around Carole and her butler. You see, she falls for the goof from the very first, and gets into one doggone mess after another. Powell just can't return the sentiments—unusual fellow, eh what?

Grandest scene in the picture is the ballroom set at the Waldorf, with some 300 extras in dress clothes parading before the camera. Gorgeous gowns go completely into the background, however, when the scavenger hunters return with their goats, tin cans, violins, violets, bromos, wheel barrows, fire extinguishers, fruit stands, et cetera continuously. They bring back so much junk that you wonder where even the property department managed to collect it.

You're bound to enjoy this hilarious bit of comedy for a number of reasons. To be specific: (1) Greg La Cava, who lately has been directing Claudette Colbert, is megaphoning it; (2) it's bringing Bill Powell and his ex-wife, Carole, back into each other's arms—and you should see 'em; (3) it's a diamond studded cast with a platinum Cinderella story.

● TO SEE THE SUAVE, well-dressed Powell in the rags of a bum at a garbage dump is worth the price of admission alone. We asked him if that half-inch of reddish whiskers was his, and sure enough, he raised the beard all by himself. You'd never suspect he'd grow *reddish* whiskers. Carole and he sit rather close together, and seem to have much to say to each other. In spite of their marital rift, they actually are the best of friends. Carole grows more beautiful in each picture, and more popular as a comédienne. We can thank her for the trend toward swift-talking, sophisticated comedy. You can't make such pictures without a Lombard or two.

Gazing upon Gail Patrick, we can be glad we are not obliged to make such a choice as Bill confronts. Your reporter tips you off to watch Gail; aside from this delightful pastime which in itself will well repay you, there will be the added satisfaction of saying: I was one of her first fans. She'll be up there in the top billing one day.

Sorry we haven't time for more—Alice Brady is starting another game of Monopoly!



THE girl who gets the invitations is the girl who knows how to please the men!

She takes great pains to learn their likes and their dislikes.

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Bullets or Ballots

(Continued from page nine)

other members of this dangerous trio.

These three have many heavy scenes to play during the production. The wear and tear on their nerves is considerable. By the end of a day all of them are worn out.

Bullets or Ballots is not a gangster story but a story of racketeers, of supposedly respectable, well-to-do business men, who secretly milk other businesses of their hard-earned profits. These are the men who wear silk hats, not side slung derbies; carnations, not cauliflowers. They pose as bankers, politicians, society leaders.

Robinson, in the leading rôle, plays the part of a former detective who has displeased the "big shot" politicians and who finds himself "bushed"—demoted—to the Bronx, to pound pavements as a patrolman. Even there, however, he manages to make the bad-boys tip their hats. It is the sort of a characterization that the doughty Robinson likes to play—a rôle that he can, as he says, get his teeth into.

Barton MacLane, who towers over Robinson by six full inches, is the leader of the racketeers and the go-between who has the only contact with the real bosses. Bogart, slight but also taller than the star, is an active operator of various rackets who is displaced by Robinson when he tries, single handed, to expose the whole grizzly outfit and win vindication for himself.

● It Is A Slightly different rôle for Robinson who made a reputation for himself on the wrong side of the law in *The Racket* on the stage and in *Little Caesar* on the screen, but it offers an equally fine opportunity for startling drama.

Fundamentally Robinson is no more equipped naturally to play these hard boiled rôles than any other one of twenty actors. He is at heart a gentle soul, a lover of fine music, a collector of art and quite a student of philosophy and history. But the die was cast when he played his first gangster part in pictures and the public knows and loves him for his ability to make a tough part realistic.

Such a rôle saps strength from a player. He gives so much of himself in big scenes of such pictures that he comes out of them exhausted, his nerves exhausted, his body shaking. Then, whenever it is possible, he takes a nap. Awake again, he is ready to do the whole scene over or go on to new ones.

When the company gathers on one of the Warner sound stages after the noon recess, Robinson is missing. No one asks about him until the set up of cameras, properties and lights has been completed and approved by William Keighley, the director. Then, and not until then, is the signal given to Robinson's dresser on the set.

He goes to the star's dressing room, half a block away, and awakens the actor. Together they return to the stage and Robinson spends a few minutes repairing his makeup and rehearsing lines with the other players.

"How was my hat?" he asks the script clerk, who keeps close tab on all such minor matters so that a scene which is continuous on the screen but which is filmed in several "takes" will not appear ludicrous. It would never do to have Robinson's hat jump about on his head during a dramatic sequence.

"It was pushed back and to the right," she says.

"What about my cigar?" asks MacLane.

"It was a third smoked," the script girl announced. MacLane puffs furiously to get the stogie burned down the required length.

"I'll make myself sick," he grumbles.

"How was I sitting?" Bogart wants to know.



Shirley Ross, whose beauty has won much attention, moves further along in her career with a singing rôle in *San Francisco*, M-G-M film starring Clark Gable and Jeanette MacDonald

"Leaning back in your chair," explains the girl.

"Let's go," suggests the director cheerfully, and the scene, one in which the three tough guys shoot hard words at each other instead of bullets, is under way.

● When It Is finished Robinson pulls his pipe from his pocket—he smokes that instead of the famous black cigar most of the time now and finds a comfortable seat on the sidelines.

He talks animatedly with Hal Mohr, the cameraman, for a few moments and then leans far back in his chair and closes his eyes. He isn't sleeping but seems to be gathering strength for the tremendously violent scene he knows is on the schedule for late afternoon.

Robinson comes out of his portable dressing room near the set, refreshed and walking briskly. The company has moved to the far end of the stage where he is to have a screen fight with William Pauley, another tough member of this remarkably "tough" cast.

It is to be a dollyshot. Robinson is to start the fight and knock Pauley down. They rehearse it with Mike Lally, technical advisor, showing Robinson how to hit in such a way that it won't hurt.

"Let's try it," suggests Robinson. This time, as Robinson strikes out at Pauley he looks toward Lally questioningly, as if to say, "Is this right?" It was fine—pictorially. His fist crashes against Pauley's jaw. Pauley puts a hand to his chin, stumbles backward. An electrician catches him. Robinson, shaking his hurt hand, hastens to beg Pauley's pardon.

"I never hit anybody before," Robinson says. "I mean really. It's an awful feeling." But at that he's a little pleased with himself, if somewhat surprised as well. Pauley is a big man.

When this scene is finally completed to the satisfaction of everyone, except Pauley, who has a sore jaw, Robinson goes back to his comfortable chair, sits down, draws out his pipe and leans back with his eyes closed.

Director Keighley comes over and sits beside him. He suggests that now that Robinson is in the fighting mood, perhaps it would be a good idea to film the final, fatal battle between the star and Humphrey Bogart, in which Robinson kills the other man and is himself fatally wounded.

Robinson opens his eyes slowly. "You mean the gun battle in the hallway?"

Keighley nods.

Robinson shakes his head. "Let's take that tomorrow afternoon," he suggests. "After my nap." —Carlisle Jones.



—*Photo Charles Rhodes*

It's Fred Stone's 50th anniversary in the show business. Dorothy Stone celebrates it by attempting to steal sister Paula's cake

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Topper's Film Reviews

(Continued from page twenty-one)

HALF ANGEL—(20th Century)—Another murder mystery of fair entertaining qualities. Frances Dee, acquitted as is Madeleine Carroll (see review of *Case Against Mrs. Ames*) is pursued by Brian Donlevy, newspaper reporter who wants a confession. While searching for his story, Donlevy helps to unravel clues which finally spot the real killer and all end happily. Charles Butterworth, Helen Westley, Henry Stephenson please.

SONS O' GUNS—(Warners)—Joe E. Brown plays the rôle of a slacker in the war who is drawn into the ranks when he emerges from a stage entrance dressed as a trooper. He captures a whole regiment of Germans in France, returns a hero. Joe E. Brown fans will find him working harder than usual, doing an excellent job. Joan Blondell, Beverly Roberts and Winifred Shaw contribute something to the general effect. Watch for Joe's Apache dance.

DRACULA'S DAUGHTER — (Universal)—Resuming the fantastic story where the picture *Dracula* left off, this film deals with the terrorizing acts of the deathless dead daughter of Dracula, played by Gloria Holden. You have not heard much about this lady to date, but her astonishing rôle in this picture is thoroughly impressive. Otto Kruger as the psychiatrist opposing her monstrous passions likewise scores. With Universal planning to abandon chillers for sometime to come due to difficulties in England's censorship, this film makes a fitting climax to its predecessors. Granting that because of its theme it will not appeal to many people, *Dracula's Daughter* at the same time must be classed as one of the most competent thrillers to date.



Charles Collins and Steffi Duna enact a moonlight waltz in Pioneer's Technicolor film, *Dancing Pirate*



Bette Davis and George Brent in a scene from *Golden Arrow*. Is she rich or poor?

SPEED—(M-G-M)—Serving as a vehicle to build up James Stewart, the young lad with a big future. *Speed* accomplishes its purpose to a degree without offending anyone. He develops a new carburetor, but due to monkey business fails to convince the big interests of its efficiency. Wendy Barrie, niece of the company chief, falls in love with him. They have their troubles and fall apart. Climax is a speed test reminiscent of Sir Malcom Campbell's neck-breaking races against time.

DANCING PIRATE—(Pioneer)—Technicolor's newest products burgeons forth in *Dancing Pirate;* it is neither a *Becky Sharp* nor a *Lonesome Pine. Becky* offended with too much color. *Lonesome Pine* was realistic, native. This newest film is poetical, a living painting of marvelous hues. And since color has not ceased to be a novelty, *Dancing Pirate* can stand on this premise alone. This picture is not intended to be taken seriously. It is, in a way, an elaboration of *La Cucaracha*, the famous short subject of Spanish dancing. Charles Collins, the dancing master, is shanghaied aboard a pirate ship. Escaping in California, he is seized by the villagers and summarily rushed to the gallows. Steffi Duna, as the daughter of Alcalde (mayor to you) Frank Morgan, staves off hanging in order that Collins may teach her the waltz. A love affair develops. The story merely provides the setting, which in turn provides the color. At the start color is almost totally absent. It is served in tantalizing small dishes until the climax, when brilliant wines and turquoise greens emphasize the crescendo. The result is idyllic and something deliberately aside from realism. Collins' dancing is effective and gay, but only time and the women can decide his screen future. His acting is not impressive. Steffi Duna handles her rôle with delicacy and charm. Brightest light is Frank Morgan with a characteristic comedy rôle. His performance stands out far above any other. You will also like Luis Alberni.

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[*Continued on page 70*]



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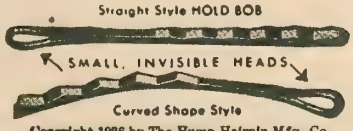
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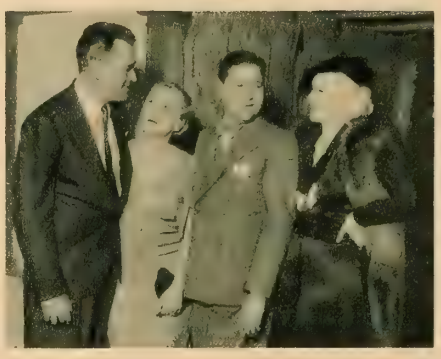
Women Who Tamed Jack Oakie!

(Continued from page twenty)

"Control yourself," I said sternly.

"I was going to say 'what's the use?'" Jack muttered defensively. "One night I drove a girl up to Lookout Point where we could gaze down over the sleeping village of Hollywood. I could picture those home-loving stars, cozy and warm by their gas stoves, watching their little children pitty-patty off to beddy-bye. 'Honey,' I says to her, 'marry me and become the mother of a genius.'

"Well, she's gone, gone out of my life. I fear I shall never know the joy of getting



Jack was still a single gent then! The happy foursome included Director W. S. Van Dyke, Minna Gombell, Jack Oakie and Toby Wing

up at 3 a. m. to heat up baby's formula. Nope, the domestic approach is out."

"Didn't you go sparkin' Frances Dee at one time?" I asked.

"You open an old wound," he said darkly. "But yes, I did. She couldn't hold me, though—I slipped through her fingers. And Joel McCrea caught her on the rebound. Now look at 'em—settled down with two kids."

"How about Betty Grable?"

"Another case of love at first sight. And then she took a second look. Ah, me . . . *Burp.* Jackie Coogan and his millions came between us."

● JACK OAKIE SHOOK HIS head in deepest melancholy.

"Often a bridegroom, but never a groom; that's me," he said glumly. "Some day I'm going on a honeymoon or bust." (What a prophesy!)

"Once I thought I was all set for a honeymoon. That was the time Steve Ames and Raquel Torres got married aboard the *Lurline* and I went along to see that he done right by the gel. I tried to stow away in the bar so I could say I'd been on a honeymoon, but Don Alvarado and Tony Moreno found me just before the whistle blew.

"Then I figured I still had one last chance—maybe I could catch the bride's bouquet. If I caught it I knew I'd be the next to marry, but just as I'm reaching for the falling flowers, somebody stepped on my feet, an elbow jabbed my wishbone, and when it was all over, Nancy Carroll got the flowers and I got a black eye.

"Well, a boy's best friend is his mother. I can always get a date with Mother Oakie, and she understands me."

"Maybe you ain't got the right technique," I suggested. "How do you entertain a girl when you call on her? What do you do?"

"If she hasn't got any White Rock, we go out."

That wasn't very helpful. "Maybe you get in dutch with the girls. Tell me, Jack, do you *table-wander?* Fall in fish pools? Forget who you took to the party? Suffer from dizziness?"

"How did you know?" he beamed happily. "Sure, I got a few little faults—they make me human. But you can't blame my withered love life on those things. Nope, leave it to good old Oakie to have it figured out. You see, I got a 180-proof alibi."

"Does it work? F'gossake, tell me how you do it!"

● "OKAY IF YOU PROMISE NOT to print it. (I gave the sacred oath of a Hollywood writer and he proceeded.) I start out by telling the girl I got a dual nature. I trot out lots of instances to show I'm a mild example of Dr. Jekyll and Mr. Hyde, and can never tell what I'll do when my subconscious mind takes the wheel and steps on the gas.

"The gel agrees that everybody has a dual nature; that's elementary, Watson, elementary. Sometimes I even get a show of sympathy when I describe what a bad case of dualitis I got. Well, next morning I wake up and wonder what happened at the party. Did I do right? I ask myself. It's no go—I'm pretty sure that I made some mistake to ruin me socially. Prob'ly right at that moment the girl is swearing she'll never go out again with that guy Oakie.

"And here's where the alibi comes in. All I got to do is phone the telegraph company and have 'em send the girl this wire:

" 'Dr. Jekyll apologizes for Mr. Hyde.' Perfect, what?"

"I shan't disillusion you," I said, avoiding his triumphant gaze, and gripping a beer bottle by the neck. "Pray let us discontinue this line of discussion before my dual nature overpowers me."

It was an interview that might have been forgotten as just so much more Oakie-Jokie if it hadn't been for Venita Varden. Soon after Jack had told me all these dire things about his failure with women, he became acquainted in a jovial sort of way with this charming little lady.

I remember Jack walking into an apartment party with her soon after he met Venita. She was introduced all around.

"Hello," she said in a lilting voice, smiling half at us and half at Jack. And he was beaming all over himself like a small youngster! That smile had lost a lot of smart-aleckness typical of Jack. He behaved like a little lamb, and was just about as meek as you could ever expect an Oakie to be.

● THERE WAS A GOOD-SIZED bar in the room, and in a few minutes Jack was leaning elbows on it. That seemed natural enough. But when I walked over beside him, I found the big comic was bending elbows to a bowl full of pretzels and touching not even a beer!

That was the real tip-off. This charming little Venita had our man Oakie securely on the wagon—and she proceeded

to keep him there not only that evening, but endless others thereafter.

Venita won by admiration and respect on the spot. She was a good influence for tempestuous Jack, and amazingly enough, she had the lad in the palm of her hand.

So it wasn't any surprise to Hollywood when Jack announced he was going to marry Venita during a stop-over at Yuma en route east.

There was a big crowd down at the station to bid them goodby. One might have reasonably expected a comic like Jack to be a little frightened, but he was grinning all over the place and acting proud as punch over the wife-to-be.

They climbed on the train and were just about to leave when Jack suddenly lost his grin and called frantically to a stooge. His last message should go down on record as a Hollywood classic:

"Listen, guy. Call up Yuma as quick as you can and be sure the parson will be on the job. I'm sorta starting on my honeymoon before the ceremony, and that's a crime according to the statute book. This train does go through Yuma doesn't it?" he flung out anxiously as the train pulled away.

P. S.: The parson was waiting a few hours later at Yuma. So was half the town and a considerable section of the hinterland. Five years from now anyone in the desert country will testify that Jack Oakie was the happiest looking critter in ten counties when he said, "I do!" and got himself a wife.

—Jack Smalley.



Diminutive Dixie Dunbar is climbing the film scale rapidly at 20th Century. You'll see her next in *The First Baby*



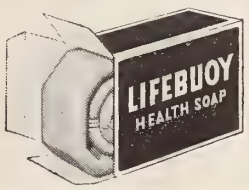
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stops 'B.O.'



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Golden Hair

THAT WAS ONCE
BROWNISH



Shampoo-Rinse Lightens Hair
2 to 4 SHADES

EVERY Blonde whose hair has faded, become brownish, yearns for the gleaming golden lights, the fascinating glints of true blonde beauty. If you are a "used-to-be" blonde—don't *yearn* for ravishingly lovely hair—have it! Use Blondex. One shampoo with this unique combination shampoo and rinse *all in one* does wonders for the dullest, most streaked hair. Use Blondex tonight. See how quickly, easily your brownish hair is washed 2 to 4 shades lighter. And *safely*, too, for Blondex is a harmless rinse, not a harsh chemical or dye. Used by a million blondes. Don't delay. Bring back glorious golden beauty to your hair today. Get Blondex today at any drug or department store.

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Velvet Mitten
HAIR REMOVER

AT TOILET GOODS COUNTERS
35c 3 for $1.00
VELVET MITTEN CO., 902 E. NINTH ST., LOS ANGELES

Why Ginger Rogers' Marriage Failed!

(Continued from page twenty-three)

the *what.* He is not satisfied with the statement that the universe is full of stars. He must devote much of his spare time to knowing *where* they are located, *why* they influence human lives (he believes they do), and *how* they come to be.

Some friends go so far as to say that Lew Ayres was so busy studying these distant stars through a telescope that he forgot completely the presence of a brilliant human star in his own home. This of course is an exaggeration. But undoubtedly Lew Ayres and Ginger Rogers could not find enough things in common to keep them together. Their interests did not meet, nor did their temperaments. For just as she was buoyant, optimistic and cheerful, Lew's moods were the changing facets of a serious-minded personality.

We said before that they did not enter their betrothal lightly. That is correct. Both of them had suffered previous disillusionments. Lew, in typical style, carefully considered remarriage in an academic sort of way rather than let his heart rush him too fast.

And Ginger, far from being carefree and thoughtless, contemplated it thoroughly. For instance, there was this comment from her at the time:

"We want laughter and happiness and complete romance. And we are going to have it. The second we find one little bit of trouble creeping in over my career, I am going to give up acting! Instantly. And I mean what I say.

"Happiness can go on forever if you work for it. Lew and I are both kids. Our marriage is romance, and it is going to last. We have much ahead."

Indeed, they did have much ahead! Lew Ayres' lucky star dropped low in the sky for awhile. There were despondent months when he seemed to be out in the dim universe too far for a producer's searching telescope. Meanwhile Ginger soared on, higher than she had ever hoped to get. Picture after picture was a hit, until suddenly—and too late—it became obvious in their household that Ginger was a sensational screen star, and Lew Ayres almost a forgotten man.

Here was the hand of fate about to erase another marriage slate in Hollywood. Here was another case of a husband who was forced to see his own wife dwarf his accomplishments. And Ginger, equally sensitive, had that aching pang of helplessness over cataclysms beyond her control!



Ginger's extreme slenderness does not signify frailty. She is vivacious, brimming with nervous energy



In happier days . . . this photo was taken of Ginger and Lew during Grace Bradley's hayride party

THUS THE LITTLE differences arose. Small crevices grew wider when they weren't looking, and suddenly came the sickening realization that a bottomless chasm had gradually developed, with Ginger alone on one side, and Lew gazing over from the other.

Summarized, the status now exists as follows: Ayres is moving to another house while Ginger joins her mother in Santa Monica, nearby resort. Attorneys have been instructed to prepare a property settlement based on separate maintenance. While Ginger continues to act, Lew will direct, write and act in pictures for independent studios.

Hollywood doesn't think now that either one of them will find a rope to rescue the other from their lonely pinnacles across the chasm. It is quite in accordance with Hollywood precedence that each will have to wander on down their separate trails into the valley ahead. And, although they insist no plans have been made yet, somewhere not far along divorce will undoubtedly send them ever farther apart in new quest for happiness.

—LARRY PANKHURST.

Hollywood Newsreel

(Continued from page eight)

newspaper, is reported secretly betrothed to Patricia Ziegfeld, Billie Burke's daughter and a playmate of his childhood days. They are said to be plotting marriage as soon as Pat completes her education at the University of California at Los Angeles.

Meanwhile, Bill has made her movie editor of his Beverly Hills newspaper.

• •

Shoe Doesn't Fit

A STAR MAY be a star—and a glamorous one, at that—but in a darkened theatre she's Rosie O'Grady.

We chanced to sit next to Barbara Stanwyck a few nights back, at a preview . . . and the moment she sat down she slipped off one shoe and sat on her foot throughout the run of the film.

• •

Sally Dons Makeup

FAN-WAVING SALLY RAND, who was a silversheet satellite before the film industry hooked up sound, causing her to set out on a career as No. 1 exponent of nudism, is returning to her first love via an important rôle in Cecil B. DeMille's *Calamity Jane.*

It all came about when Sally, in Los Angeles for a holiday, dropped in on the famous director, for whom she toiled when she was rated as one of the colony's most beautiful ingenues. The social visit ended in a test and a contract for her.

Sally will be fully clothed for the rôle.

• •

It's An Ill Wind, etc.

DOCTORS' ORDERS that temporarily retired silvery-throated Dick Powell from the screen and air waves while he rested his vocal cords following an operation, didn't make the crooner too, too sad, for the respite from toil provided him with freedom in which to press his courtship of Joan Blondell, whose divorce from George (cameraman) Barnes becomes final in August.

Unless something unforseen arises in the interim, this popular pair will ankle it altarward early in September, according to pals in a position to know.

• •

Shirley Dips In

CHILDREN ARE PRETTY much the same, whether they be gilted talkie stars or just plain run-of-the-mill kids.

When the Governor of Tennessee and a group of Shirley Temple fans in Nashville banded together and shipped the curley-top a 50-pound cake on her seventh birthday, Mamma Temple unwrapped the package, and placed the frosting-laden gift on the Temple dining table.

"Now Shirley," warned the *mater,* "you mustn't touch it until dinner, then you'll be allowed to cut it, and have a piece yourself!"

Mrs. Temple left the room, but returned in time to find a hole in the side of the cake and Shirley's mouth and one hand coated with chocolate!



IF YOU ARE planning a motor trip, or a sojourn at the beach, be sure to take two or three packages of Linit with you for the Linit Beauty Bath instantly soothes a roughened or sunburned skin.

Cool and Soothing



. . . AS A MOONLIT POOL

When you come in tired, dusty or sunburned—relax in a tepid bath with Linit dissolved in the water. The delightful effect is *instant*—almost magical. Fatigue is forgotten. The rough touch of the wind and burn of the sun is allayed by the soothing effect of this refreshing bath. After the Linit bath, your skin feels soft and smooth and there is no damp, sticky feeling to your body. Why not try the Linit Beauty Bath before retiring *tonight?* Notice what soothing relaxation it affords your entire body. LINIT is sold by your grocer.

for fine Laundering

Don't overlook the directions on the Linit package . . . recommending Linit for starching. Linit makes even ordinary cotton fabrics look and feel like linen.



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"Disgusted with my work, with no future possibilities and not even good pay, I welcomed the opportunity to prepare for the hotel and institutional field, at home in leisure time, through Lewis Training. Shortly after graduating I secured a position as Hotel Hostess, increasing my salary about $75. To anyone wanting to get out of the rut into real success I say enroll in Lewis Schools."

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This Old Treatment Often Brings Happy Relief of Pain

Many sufferers relieve nagging backache quickly, once they discover that the real cause of their trouble may be tired kidneys.

The kidneys are one of Nature's chief ways of taking the acids and waste out of the blood. If they don't pass 3 pints a day and so get rid of more than 3 pounds of waste matter, your 15 miles of kidney tubes may need flushing.

If you have trouble with frequent bladder passages, with scanty amount which often smart and burn, the 15 miles of kidney tubes may need flushing out. This danger signal may be the beginning of nagging backache, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes and dizziness.

Don't wait for serious trouble. Ask your druggist for Doan's Pills—used successfully by millions for over 40 years. They give happy relief and will help flush out the 15 miles of kidney tubes. Get Doan's Pills.

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Giant Size Tube or Powder never costs more than . . 50¢ Smaller Tube 10¢

ALL DRUG—DEPT. STORES—TEN CENT STORES

EASILY · QUICKLY · SURELY

Margaret Sullavan's Armbreak

(Continued from page twenty-five)



Glorified by M-G-M's film version of *The Great Ziegfeld*, these petite misses take it easy at the beach. From the left: Mary Lange, Frances McInerny, Claire Owens, Monica Bannister, Wanda Perry, Bonnie Bannon and Claire Manners

In Hollywood a person who resents personal ballyhoo is on the outer fringe of film society. There is always someone to suspect motives.

"I have no motive for being as I am, and I should like to explain this for the benefit of those who have heard so much and know so little about me. When I first came to Hollywood I told the studio employing me that there was no use making ambitious plans for me; that I didn't believe I could seriously like a film career.

"'Oh, don't talk that way,' said an executive. 'This is going to be the greatest thing in your life; think of the future and the money and independence it will give you.'

"I Promised To Think about it and the more I did the less I liked the prospect. The money interested me only slightly, my own peace of mind was infinitely more important. Perhaps I had the stage point of view and I could see no fame greater than the one earned on Broadway.

"Despite my expressed dislike of picture work they rushed me into make-up and *Only Yesterday* was the result. Afraid to see my first work on the screen, I escaped to London, but it followed me there a few days later. When I learned through the reviews that I wasn't a second Marlene Dietrich, I sneaked in and, to my astonishment, liked the picture.

"My opinion of motion pictures as a career changed that night and altered too my previous conviction that the stage was the only place for the expression of acting.

"My attitude is a normal one, I believe. Summed up, it is a tremendous dislike for publicity which has to do with personal phases of my life. I don't like people inquiring into my marital affairs and this seems to me a common sense dislike. Some things are sacred. Neither do I like to lend my name to controversial subjects of which I am ignorant.

"This has made me an extremely difficult person in the eyes of many and if so I repeat that I don't care. It is my privilege to plot my life as I see fit. If the penalty is heavy it is of my own making and no one is harmed except myself.

"When King Vidor invited me to Paramount to see him about the leading rôle in *So Red the Rose*, I soon discovered that my awful reputation had preceded me. He was so polite and condescending that I suspected he considered me hard to handle. And just to be different I agreed to everything he said.

"This change was genuine, I believe. Since first coming to Hollywood I realized that there were a lot of things about the business I could learn to like. I knew too that Paramount was friendly to me, else they wouldn't have entrusted me with their most expensive picture of the year.

"As I was leaving this first interview, Mr. Vidor said that he had succeeded in renting a six-room cottage by the lake for me during the four weeks we were to be on location at Sherwood Forest.

"'And where are you going to stay?' I asked.

"'With the supporting cast and crew at the hunting lodge,' he replied.

"'Then I want to stay with the crew,' I said. 'Because I'm going to be bored to death in a six-room cottage.'

"It is true that I would have been bored alone in a house and besides, I like motion picture crews. Their humor is sincere and their conversation isn't always technical and stiff, but the healthy buffoonery of men and women at play. And they were going to deprive me of that rough contact which is the greatest pleasure of my life.

"So I said no to the cottage and Mr. Vidor, thinking in terms of my reputation, probably went away mumbling something or other about my doing the most unexpected things.

"And I guess that sums up the reason for most of the unpleasant things said about me. Most movie people cannot get it through their heads that I object to being pampered or 'yessed.' I do insist upon being treated as a reasoning human being old enough to know what is right or wrong for herself. I want to express myself as Margaret Sullavan, not as a name that is seen in electric lights—"

And just then Miss Sullavan realized she had been doing far more talking than she had intended. She had that "I retract everything" look in her face, but she never had a chance to say another word before we had fled the room with these choice viewpoints. We give you Margaret Sullavan, with the interviewer escaping alive!



From magazine cover to films! Because her likeness appeared on a cover by Norman Rockwell, Terry Walker was given a screen test by Paramount. Now the Alaskan-born girl is landing film roles regularly

Hersholt's Confession

(Continued from page twenty-four)

Hersholt's protests fell on cold ears. Considerably disgusted and disappointed, he reported at the rival studio for the consultation. Deciding to take the bull by the horns, he told the official that he absolutely would not consider another rôle for three weeks.

● His Pronouncement was met with a mysterious smile, whereupon he was passed successively to an assistant director and finally Hersholt's old friend, Director Henry King who was to handle *The Country Doctor*.

King shoved a manuscript into Hersholt's hand, stilling the latter's protest. Quoting Jean: "I glanced at the title of the film. Good heavens! Every male star in Hollywood would want the rôle of Dr. Dafoe. A frenzied fear arose immediately within me that I had ruined my chances entirely."

Director King took Hersholt before bigwig Darryl Zanuck, who promised to decide on Jean's application by six o'clock that night, some three hours later.

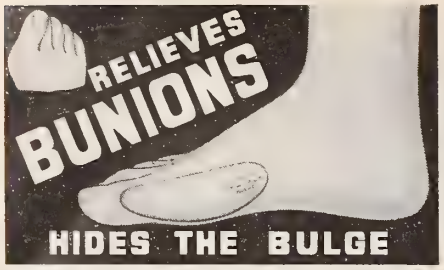
Mr. Hersholt himself is authority for us that it was the most gosh-awful period he ever spent. He nearly wrecked his car from nervousness, almost had harsh words with his loving wife when she assured him he would get the rôle. Never before had time passed so agonizingly slow.

Promptly at six o'clock the call came through. Zanuck had selected him to be the screen's Dr. Dafoe! The part was his, and for the first time in his life Hersholt almost collapsed.

He finished off the confession to us with this bit of philosophy: never kill a rattlesnake—it might be opportunity in disguise.



SEE PAGE 53 FOR STORES IN YOUR CITY FEATURING CATALINA SWIM SUITS



To enjoy relief from painful bunions, wear *Dr. Scholl's Bunion Reducer*. Molded of pure, soft rubber, worn invisibly. It reduces the swollen part by the natural process of absorption; hides the unsightly bulge and preserves the shapliness of your shoes. 50c each.

For wear *outside* the stocking, *Dr. Scholl's Bunion Protector*. Made of leather with soft felt padding to protect joint from shoe pressure and preserve shape of shoes. 75c each. Sold at all drug, shoe and dept. stores. Write for FREE BOOKLET, "The Bunion", to Dr. Scholl's, Inc., 430 West Schiller St., Chicago.

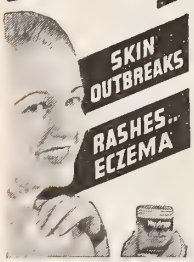
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Freddie Bartholomew

(Continued from page twenty-seven)

portrays on the screen. At home Freddie behaves better than average, disports himself like most American youngsters. Because his accent is his greatest asset, it is guarded carefully. No rule prevents the child from normal playtime activities, but at the same time English children are served him in proper doses to keep him reminded of his character.

Yet despite all this, Freddie in two brief years has become considerably Americanized. He likes to swim, play marbles, spin tops. Horseback riding is another favorite diversion, only ponies, not big horses, are provided. American slang is music in his ears, but dangerous to use around watchful Aunt Myllicent or School Teacher Mary Murphy.

And speaking of his teacher, it is interesting to know that intelligence quotient tests rate the young star in the near genius ranks.

Examined by Dr. Elizabeth S. Wood, psychologist, Freddie scored 135 points under the official benet tests. A score of 140-150 is indicative of genius.*

With this mental equipment, plus an acknowledged ability to act which is at least partly self-inspired, Freddie seems amply qualified to draw down his $1,000 a week salary for 40 weeks each year, the amount stipulated in his contract with M-G-M.

FREDDIE SUBSCRIBES PRIVATELY to the theory that boys will be boys. Therefore he has been known to carve his initials into furniture, pull wall paper off walls, plant used chewing gum on chairs. All of this Aunt Myllicent combats vigorously.

Freddie cares nothing at all for clothes, lets them fall wherever he is undressing. He dislikes to put things away, in common with most youngsters. He would rather wear a swimming suit than clothes, but puts up with starched things because his career demands them. At night he heaves a sigh of relief, climbs into bed dressed in nothing at all.

THUS FREDDIE HAS COME up to the present, unaware of the impending battle between his parents and his aunt. To be sure that he should not hear of the family split, Freddie was removed to the country until the latest court skirmish was over.

His absence, and failure to be available for his mother immediately upon her arrival from England, was the cause of vigorous protests in court by Attorney Leonard Meyberg who represented the mother.

Such protests won little attention from the judge who was too busy considering a last minute cablegram from Cecil Bartholomew, Freddie's father. The latter had with his wife jointly sponsored the attack on the guardianship held by Myllicent (his sister). Cabled Father Bartholomew: "My wife did not employ contemplated solicitors (attorneys) in America but hired persons I do not trust, so I have cabled revocation of power of attorney granted her. . . . I now have complete confidence in my sister, Myllicent Mary Bartholomew."

Then there were the charges made by Sister Myllicent in another affidavit. She alleged the mother came to the United States under an agreement with a group of London newspapers which were exploiting the case under Mrs. Bartholomew's "by-line" signature. Her allegations were supported in another affidavit filed by the grandparents.

These charges and countercharges, interspersed with legal technicalities, might prove dull to many a newspaperman, yet they held spectators closely enthralled until the judge's final ruling denying Mrs. Bartholomew's motion to upset the guardianship vested in Myllicent, the aunt.

Was the action a finale to suits against the aunt? Not necessarily. In the first place, another suit had been filed by Mrs. Bartholomew which demands an accounting of Freddie's earnings during the past two years. That's so she can find out the financial status of her son, and what has been done with his money.

And then again Mrs. Bartholomew commenced new action to attempt to regain the custody of the child.

And so, though Freddie's "home" troubles aren't finally and conclusively settled, the speech of a white-haired attorney and the decision of a bald-headed judge have gone a long way toward preserving what the child has known as home for years.

He will remain with Aunt Myllicent until a court of justice orders otherwise, or until the age of 21 when he shall become king of his own welfare.



Romance flames here! Marla Shelton and John King, Universal players, were snapped at a night spot during one of their "dates"

***In the same tests little Cora Sue Collins hit the astounding rating of 151. Naturally, the examinations were based on age level. Said psychologist Wood: "The English boy replied intelligently to complicated questions in logic and showed unusual ability to reason through given problems."**

SHOPPER'S GUIDE

Recommended stores carrying a complete line of Lettie Lee dresses throughout the country are as follows:

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Baltimore, Md.—Jeanette Beck
Beaumont, Tex.—The Fashion
Boise, Ida.—The Mode, Ltd.
Canton, Ohio—Stern & Mann
Cincinnati, Ohio—Jenny, Inc.
Chicago, Ill.—Mandel Bros.
Charlotte, N. C.—J. B. Ivey Co.
Chattanooga, Tenn.—Pickett's
Des Moines, Ia.—Wolf's, Inc.
Detroit, Mich.—Tuttle & Clark
Enid, Okla.—Klein's, Inc.
El Paso, Tex.—Popular Dry Goods Co.
Fort Worth, Tex.—The Fair
Galveston, Tex.—McBride's Dept. Store
Greenville, Miss.—Nelm's & Blum Co.
Gladewater, Tex.—Rose Shop
Hot Springs, Ark.—Eleanor Harris
Jackson, Mich.—Bess Winchester Gowns
Jacksonville, Fla.—Sligh's, Inc.
Lansing, Mich.—The Style Shop
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Lubbock, Tex.—Craig Gholson Co.
Memphis, Tenn.—Levy's Lady's Toggery
Milwaukee, Wis.—Florence Danforth
Montgomery, Ala.—A. Nachman, Inc.
New Orleans, La.—Jack Sutton
Norfolk, Va.—Ames & Brounley, Inc.
Oklahoma City, Okla.—D. F. Peyton Co.
Omaha, Neb.—McGuire's
Orlando, Fla.—Louis Ladies' Ready to Wear
Peoria, Ill.—Block & Kuhl Co.
Pittsburgh, Pa.—Kaufmann's
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Shawnee, Okla.—Mammoth Dept. Store
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Spokane, Wash.—Alexander's
St. Louis, Mo.—Sonnenfeld's
St. Petersburg, Fla.—Belle & Co.
Stockton, Cal.—The Wonder
Tampa, Fla.—Ernest Maas, Inc.
Tucson, Ariz.—Levy's
Tulsa, Okla.—Seidenbach's
Washington, D. C.—M. Philipsborn & Co., Inc.
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June Travis, whom you may have seen in Warner's new film, *Times Square Playboy*, rests up at a Palm Springs hotel

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Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk—prevents twisting and roping. The filler of Kotex is actually 5 TIMES more absorbent than cotton.

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Why Bob Taylor Can't Marry

(Continued from page thirty-three)

Then he looks up quickly, with a grin. "About everything but marriage," he adds.

He thinks that "impulsive" business needs a little explanation. "Don't get the idea that I always 'obey that impulse.' I may have sudden urges, but just as I'm about to go straight ahead—*voom!*—on come the brakes, saving me from doing something rash. You see, I've made the discovery that if I play a hunch, I'm usually wrong. So there isn't much chance of my getting married on a sudden impulse. I'll take my time.

"In college, I had ideas about getting married secretly." Then he adds, with a short laugh, "I can't have that idea any more. I wouldn't stand a chance of getting away with it. You can't win in this town."

If there is a clause in his contract against marriage, it is a secret between Robert Taylor, Metro-Goldwyn-Mayer and God. His career, he claims, isn't standing in the way of nuptials.

"I intend to keep on acting as long as they will let me. So if I ever marry, I guess it will have to be as an actor."

In *Magnificent Obsession,* with Irene Dunne, he was a wealthy playboy. In his latest picture, *Small-Town Girl,* with Janet Gaynor, he is a wealthy playboy. In his new picture, *Private Number,* with Loretta Young, he is a wealthy playboy. I ask him if he is worried by the thought that the future Mrs. Taylor, whoever she may be, might expect him to support her in the luxury to which his screen brides are accustomed.

That amuses him. "Anyone who knows me would know better than to expect anything like that. I'm not in the money yet—the big money. Oh, I'm making enough 'to get married on,' but the bride might have to do a little scrimping.

"Right now," he confides, "I'm getting a kick out of having a whole house to myself. It's in Beverly Hills—but small for Beverly. Only two bedrooms, a big living room, a small den, a dining room and a kitchen. I just installed my mother in a big house a few blocks away, with an aunt and a cousin and my secretary, who is an old friend of years' standing. (It hands me a laugh to speak of 'my secretary'—when two years ago I was using a scratch pad for stationery and writing with a stump of a pencil). But I wanted a house by myself . . . a man's house."

● Reading The Gossip Columns, you get the impression that the Taylor pals all are of the feminine gender. It's a false impression. His closest crony is his standin, a good-looking chap named Don Miloe, late of Shawnee, Oklahoma, who was a buddy of his in college, who also had the acting urge, and who shared Bob's early struggles. Don, in those first Hollywood days, subsisted on five dollars a week from home; Bob was practically a plutocrat, receiving seven-fifty a week. (That was only three years ago.)

Neither of them ever has been East. Bob adds that he probably would never have gone West—if he had not been interested in the 'cello. He went first to Doane College, at Doane, Nebraska (his home town is Filley, Nebraska, where his father was a "country doctor"), and there studied music under a professor who transferred to Pomona College, near Los Angeles. Bob decided to follow him and see what California was like. And that brings up another reason why Bob can't marry now. He has made himself a stern promise that he will travel first—travel widely.

"Now I'd like to see what the rest of the world is like. That's another reason why I'm not marriage-minded right now. I want ot get in some traveling before I 'settle down.' I haven't been anywhere, except between Nebraska and here—and I haven't even been as far as Nebraska in three years. I have a yen for Europe—particularly France and Italy. I guess," he admits, "there must be *some* romance in me. I can't get that blue Mediterranean and 'the sunny South of France' out of my mind."

There is an old saying that "where there's smoke, there must be fire." The modern version would be: "Where there's a rumor, there must be a bit of a romance." Bob does not deny that there may have been " a bit"—but "nothing serious."

● For A Long Time, he was seen with no other girl than Irene Hervey, young M-G-M actress; they were even reported engaged. Then, suddenly, both started going with others—and the "romance" was off. Bob won't say, but insiders frankly doubt that there ever was a romance; they claim that shrewd advisers sponsored the coalition—to give both new players the aura of "young lovers" and, incidentally, to spare Bob from the varied assortment of romance rumors that have since become his lot.

He was reported "interested" in Jean Parker during the filming of *Murder in the Fleet;* off-stage "candid camera" shots during the production of *Broadway Melody of 1936* revealed him with June Knight—but his association with Irene Hervey came to his rescue, as far as a multitude of romance rumors was concerned.

"Then Irene and I broke up," Bob says, "and the deluge started. First they linked me with Janet Gaynor; we were making *Small-Town Girl* together. Then I took Virginia Bruce to the Academy dinner—and two days later Winchell had it that we were engaged. Now, if I could believe the papers, Barbara Stanwyck and I are plotting an elopement. Do you know Barbara? A swell girl—with a million dollars' worth of personality, and a swell sense of humor. She gets a laugh out of the rumors—and ignores them.

"So do I. But they get under my skin, too. They distort fine friendships, foment embarrassments. They keep alive the ridiculous superstition that actors and actresses—because they are actors and actresses—must be in love if they are seen together off-stage."

Loretta Young, his current co-star, is single, also. Is he anticipating romance rumors in that direction?

No, he thinks both of them are fairly safe. Loretta is very, very interested in Director Eddie Sutherland, and the columnists know it. All we hope is that they don't have a battle. For if they do, you know whom the columnists will blame for it. Bob couldn't hope to escape.

All of which brings us to the question: Does he have any objections to an actress as the future Mrs. Robert Taylor?

He thinks that one over. "No. I imagine

[*Continued on page* 64]



Bowling on the green in Hollywood! Rip Van Winkle's stuff suits Edward Arnold and Otto Kruger

How Grace Moore Looks

(Continued from page twenty-nine)

What-a-life-but-I-love-it! was the spirit she radiated. Anybody could be with Grace Moore two minutes and tell that success hasn't put its bored stamp on her. She gets a kick out of everything!

"Tell me the latest news of my family. Oh, I do wish I could have gotten down to see them before I started my new picture. How is my brother Jim, these days? Don't you think he's adorable?"

Jim, Miss Moore's youngest brother, who lives in Chattanooga, is a favorite among her four brothers and sisters, plain to see. Incidentally, with his wavy black hair, blue eyes and broad shoulders, Jim could make many a movie hero hide his handsome head in jealousy. But this young man is too busy helping his father run the large Lovemans Department Store which Mr. Moore owns.

However, he did take time off to reign as king at Chattanooga's Cotton Ball last autumn. The Cotton Ball, which celebrated its third annual occurrence last year, is a southern-wide social event bidding fair to rival Memphis' famous Cotton Carnival.

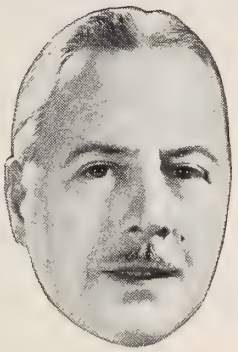
GRACE WAS NOW saying how pleased she'd been to hear Jim had been made king. But I knew I'd better steer her away from the subject of family if I was going to get anything accomplished in this visit.

"Do tell me what you think of your new picture," I begged.

At mention of it I discovered I was no more enthusiastic than Grace, herself, was.

"Oh, it is full of Viennese music—the most beautiful music in the world!" she exclaimed, her bright blue eyes sparkling. "*Cissy,* they called it in Vienna where it was such a huge success last season. I saw it there and fell in love with it. Strangely enough, Josef von Sternberg, who directs me, saw it in Vienna, too. And he felt about it just as I did! The story is about a young Austrian duchess

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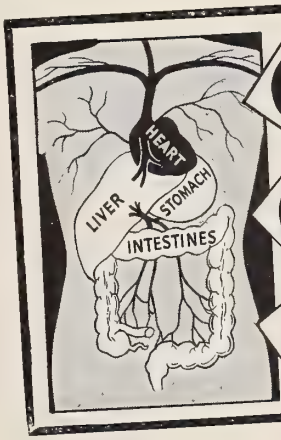
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who becomes an empress, so there is opportunity for some very wonderful court scenes—things I've imagined in my travels.

"I love to travel. I think all artists should do a lot of it—they need the change. I'm going to divide each of my years so that I have seven months for opera, concerts, radio and pictures, and the other five for traveling.

"Oh, you should see what I got in Paris my last trip there! Some of the most beautiful clothes! Molyneux created some things especially for me."

"It must be fun, having worlds of stunning clothes to choose from every day," I sighed, longingly.

"You should see me just before I perform—I go 'round all day in old, old clothes," laughed Grace. Then, in reply to my lifted left eyebrow. "It makes the contrast greater when I get into costume. I mean, I, myself, can feel the mood of a brilliant costume better."

I LET MY EYES wander 'round the room to the various etchings and autographed pictures that were on tables and the walls. Pictures of President Roosevelt and Herbert Hoover. One each also of their wives. Pictures of kings. Pictures of the French composer, Gustave Charpentier, of Noel Coward, Mary Garden, Arturo Toscanini, of Lawrence Tibbett. Of important people throughout Europe and America.

"Tell me," I said, making a mental note that here was an answer all the ambitious girls at home would be anxious to know, "now that you're on the tippety-top would you say, as you look back over your early years of work and sacrifices, that reaching your goal has been worth it?"

"Oh, absolutely!" Grace didn't hesitate even for a second. "There's nothing like having a goal and reaching it. But then I believe in destiny. If something's going to happen—it's going to happen!"

But, I say, "Things happen if you *help* 'em to." Because that is what Grace Moore has actually done. Speaking of help, it isn't only herself that she assists. Of course, the many times when she has helped to give less fortunate artists a break are well known by the "insiders" here in Hollywood. But I only wish they knew how the prima donna helped me. Remember, when starting this story, how timid and scared I was standing there on the doorstep? (Yep, we're back to that doorstep again.) Well, you should have seen me leaving it, sometime later. I felt like a million dollars—all bubbling over with power and ambition. That, my dears, is what even just a visit with Grace Moore does for you!

Why Taylor Can't Marry

(Continued from page sixty-two)

I'll marry an actress—when I marry. After all, in this town, we don't meet many girls who aren't actresses."

As yet he has no dream-girl.

"What I'm dreaming about," he says, as he prepares to go back to the luxurious sets of *Private Number*, "is getting a variety of good rôles, trying to make a name for myself as an actor, building up the bank balance a little, and then taking a nice long vacation on the Mediterranean—far from marriage rumors. I ask you: How can I marry, when I have ideas like those?"

—JAMES REID



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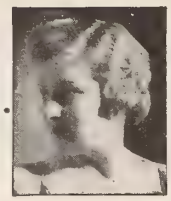
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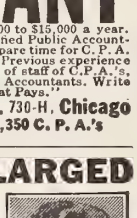
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THE ONLY 17-year-old star on the screen, Anne Shirley has been in movies since she was a baby . . . can't remember a time when cameras and blazing lights were not an every day part of her existence . . . made her first film appearance at the age of three and had her first important rôle in *The Miracle Child* . . . was first known as Dawn O'Day . . . for twelve years it was touch and go with very little money for Anne and her mother to live on . . . adopted the name of Anne Shirley after making a substantial hit in *Anne of Green Gables* . . . the directors like Anne because she is totally lacking in conceit, high-hat manners and temperament . . . that's because she had such a bare existence for years . . . while playing child rôles with nearly every prominent star of the old silent picture days . . . she has a huge collection of dolls given her by directors . . . cherishes them although she is too old to find them fun . . . escaped the fate that has overtaken other child stars . . . the gangly and awkward age . . . stands five feet two inches tall and weighs an even hundred pounds . . . with big, luminous brown eyes and flame colored hair . . . quiet and almost shy . . . she's friendly to everyone despite this tendency . . . takes care of her own fan mail which has grown tremendously in the last year . . . attends a private school when not working . . . has a special teacher on the set . . . is doing her 302nd screen rôle to date . . . which makes her a real veteran with few rivals . . . has boy friends but doesn't dare get serious with them . . . her contract requires that she stay single for five years . . . goes to many younger set parties in filmland and is squired by some of the handsomest lads . . . plays tennis well and loves to dance and swim . . . is a close pal of Phyllis Fraser, Ginger Rogers' young cousin from Oklahoma City . . . recently gave up Oz books for more mature reading . . . likes W. Somerset Maugham best . . . makes no pretensions of success . . . slips quietly into previews and . . . signs autograph books only because she is polite . . . has a smile for fans outside theatres afterwards . . . is especially nice to her mother . . . who stuck through many lean years believing in her child's ability . . . laughs pleasantly . . . with twinkling eyes. . . .



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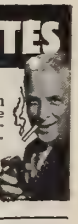
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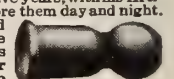
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Artificial Ear Drum

THE WAY COMPANY

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The Morris Plan of Hollywood

(Continued from page twenty-six)

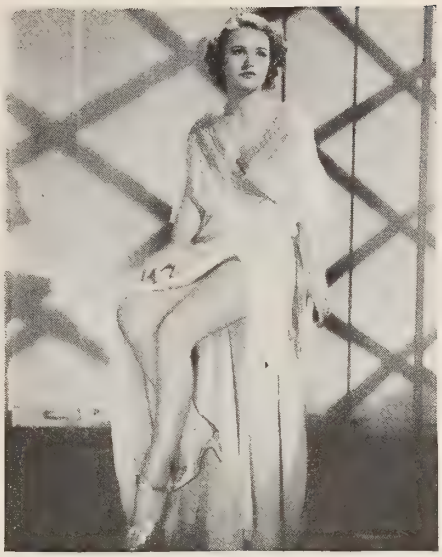
A man of considerable affairs requires a secretary. Chet shares a secretary with several other stars, and his part of the cost is $10 a week. He likes to answer his own fan mail, the reasonable and intelligent letters, anyway. The secretary, who comes in once or twice a week, is therefore mostly engaged in checking his bank book, keeping up tax reports, and other financial matters.

The cost of fan mail would be light, except for requests for photos. This runs into money, and is an expense which other professional men escape. Fan photos, which Chester Morris autographs neatly, cost $9 per thousand, which are mailed unsealed, carrying 1 cent postage each. For letters of valued criticism and real worth, Chester's habit is to send out a special photo in the larger size.

● Chet Joined The Bel-Air Bay Club, because he found it handy for the kids. It costs $9 a month.

His pretty wife, Susie, and his children, Cynthia and Brooks, do not figure in our calculations of expenses, for this is an average family. Except in one regard. A star's wife must dress the part. Her clothing bill, therefore, may be a bit more.

As for the children, they do not go to private schools, and lead the normal life of well-to-do youngsters. The little boy, Brooks, went to kindergarten, which cost $450 a year, and was started at a private school. A school bus called for him, and the extra cost seemed at first well spent.



Another young Republic actress with promise is Lois Wilde, who previous to her picture debut was Miss America, and appeared in both opera and Ziegfeld's Follies

That is, until one day Brooks came home and said: "Daddy, I want the chauffeur to call for me after this, like the other kids."

That was enough for Chet. At the end of the month young Brooks entered public school. A Filipino boy is one of his pals. Democracy is, you see, a religion with Chet Morris.

Clothes are probably the biggest item on his list of expenses. Studios supply clothes for costume pictures, but for modern clothes the star must pay. A player therefore kicks his heels when assigned a costume picture.

Ten suits a year must therefore be figured in, and these average $135 a suit. You can't put on any old thing in a film. Evening clothes cost $200 and a tail coat lasts about three years. He wears out a dinner suit in a season.

A star probably exceeds a professional man in charities, largely because more pressure is applied to stars. And actors are a sentimental lot. The sight of a broken down actor not only appeals to their sympathy, but also to their superstition. You might be there yourself, some day. Hence the handout to this person and that runs into plenty.

● But All In All, if a star followed the Morris Plan he would need have no worry over the future. Chet does not try to keep up with the Joneses. His home is beautiful but comfortably within his means. He believes in enjoying life, but he enjoys it sensibly, with an eye to old age.

—Jack Smalley.

Vacationing in New York?

Stop at the favorite Hotel of the Stars!

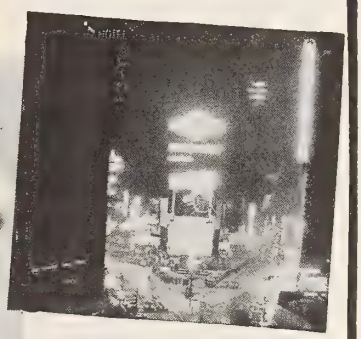
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Gloria Stuart, above, 20th Century-Fox star in The Poor Little Rich Girl, thrills to the bright lights of Broadway when she visits New York.



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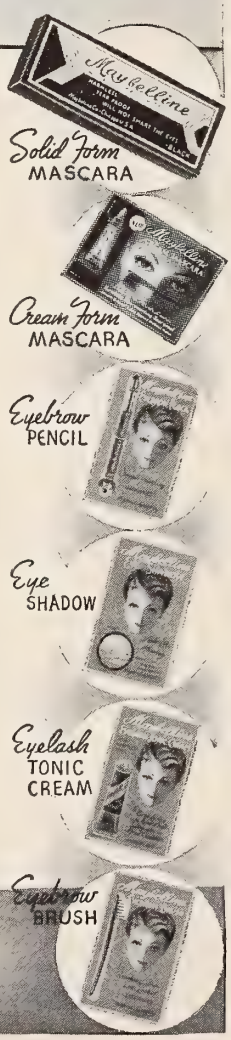
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Eye Make-up by Maybelline



Lilly Daché, one of America's foremost hat designers, creates this utterly charming daytime hat of soft blue toyo straw — with a perky oriental yellowbird set on the crown directly off center. Its striking, swooping, narrow accordian brim is a sure challenge to adventure. Says Mme. Daché: "The shallow sailor crown lifts the hat off the eyes, and to achieve real chic it is important of course to reveal the eyes at their best — in eye makeup as well as hat design.



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Casting Director

(Continued from page thirty)

And the star of the picture may refuse to play with a certain performer. According to the terms of his or her contract, the star may enjoy the privilege of accepting or rejecting the name of anybody suggested for the part.

It goes without saying . . . the casting director must be a man of iron! He must not know the meaning of "nerves." A hundred other problems regularly present themselves to plague him unmercifully, for often "bits" must be filled that require even greater patience than the ultimate signing of the principals.

Very often, personalities are drafted from the stage, to re-enact, in the screen version, the parts they portrayed in the original play. Among the more recent arrivals falling into this category is Humphrey Bogart, whose Killer Duke Mantee in *Petrified Forest* remains a classic memory.

The casting of Harriet Hilliard in *Follow the Fleet* reads like a fairy story. A New York talent scout heard Harriet on the radio, called her to his office, took a test of her and shipped the test to Hollywood. It arrived the very day studio officials were at their wits' end to discover a girl with the proper personality to play Ginger Rogers' sister. One screening of the test, and frantic telephone calls summoned the little radio singer to the West Coast.

Fox executives caught Arthur Treacher's appearance on a Los Angeles stage, and instantly there struck home the thought that he would be the ideal person to enact the central character of Jeeves the butler in the Wodehouse series of stories they contemplated filming. A film test served to convince them they were correct in their initial impression of this English actor, and promptly he was placed under contract.

● Vacationing At Palm Springs with her parents, June Travis chanced to meet Hal Wallis, Warner Bros.' production chief, and he asked her to make a test. Almost immediately she was assigned the leading feminine rôle in *Ceiling Zero*, because she represented a new and refreshing type, and now is on her way to further prominence.

Max Reinhardt is responsible for Warner Bros. signing Olivia de Havilland to a contract. Olivia had interpreted the rôle of Hermea in the famous German's production of *A Midsummer Night's Dream* in the Hollywood Bowl, and when Reinhardt went to Warners' to produce the play on the screen he insisted that the dainty little actress be given the same rôle. As a result of her extraordinary performance in the picture, the studio added her to its list of players.

Drawing on the stage, Hecht and MacArthur took Ernest Cossart out of the cast of *Mary of Scotland* and gave him a featured rôle with Noel Coward in *The Scoundrel*. Paramount thought so highly of his work in this film that they wired him to rush to Hollywood for the part of the butler in *Accent on Youth* and since have cast him in *Two For Tonight* and *Desire*.

Handsome James Stewart, who will be remembered opposite Margaret Sullavan in *Next Time We Love*, was acting on the New York stage when Metro-Goldwyn tested him and sent him to Hollywood for one of the important parts in *Murder Man*.—Whitney Williams.

When Illness Hits Hollywood

(Continued from page thirty-one)

"This is Claudette Colbert speaking (believe it or not.) I'm dreadfully sorry, but the doctor says I have influenza and he won't let me out of bed. . . ."

That's one reason why Producer Zanuck spends 14 hours a day trying to keep the studio's affairs straight!

Here are some more reasons:



Mary Astor fell victim of influenza on a location trip, spent a week in bed while Columbia footed the bill. Illness comes high in Hollywood when the camera is grinding

Zanuck borrowed Rosalind Russell from M-G-M to play in *It Had to Happen*. The picture was all set to go when the old bogey, laryngitis, came along and Rosalind couldn't talk for three days.

While filming *Captain January* Shirley Temple was out for four days with a bad cold—and the studio cannot afford to take chances when their valuable players are under weather.

During the shooting on *Professional Soldier*, Freddie Bartholomew sprained his ankle and was unable to do any long shot scenes. After the first day he was able to go ahead with close-ups.

Plans had all been made for doing *Ramona*, locations selected, and the cast tentatively drawn up. Then Loretta Young had a long siege of illness and the picture had to be delayed.

● The Death Of Thelma Todd cost Hal Roach a big sum, for she had nearly finished a rôle in *Bohemian Girl*. When Sam Hardy died, United Artists found a lot of scenes in *Strike Me Pink* without value because Hardy hadn't finished his rôle. Further delay was caused on the same film because Jack LaRue smashed a finger in a car door and couldn't wear a bandage.

Over at Paramount a big source of revenue was suddenly shut off when W. C. Fields became ill. Only because he was a swell trouper did W. C. Fields finish *The Man on the Flying Trapeze*. He was ill and worn out during much of the picture. Only recently was he ready to resume his career with the picture *Poppy*.

The illness of Joan Bennett's famous father, Richard Bennett, caused her to fly east to his bedside during shooting on *Thirteen Hours by Air*. The company managed to re-arrange its schedule and proceeded to shoot around her. But if Joan had failed to get back on the prescribed date, production costs would have dug deeply into the profits.

When Binnie Barnes went to Metro to appear in *Rendezvous*, her sudden illness caused many an executive to sharpen his pencil and get gray hair. The production was delayed two weeks pending her full recovery. It was cheaper than trying to replace her and shoot everything over.

● Hollywood Really Does Not have more than a normal share of illness. Most of filmdom's players try to keep themselves in good physical shape. But if illness breaks out during a production, it is apt to get more than one person because of the trouper instinct to keep on to the last ditch. By that time—if the illness should happen to be contagious—it may sweep through half the cast before it is stamped out.

Many players dislike being loaned out to another studio because they have learned the tricks of their home sound stages, and can't predict unexpected draughts in others.

Irene Dunne is a good example. At RKO she knew just how much clothing to wear while in production, and how to avoid vagrant winds that sweep through the big structures. But when she went to Universal she failed to consult the weather man about strong sea winds sweeping through the valley, and she promptly caught cold on one of the sound stages during the shooting of *Magnificent Obsession*.

That's what worries all the studio executives. Illness is unpredictable, and no matter how they try, they can't stamp out the causes.

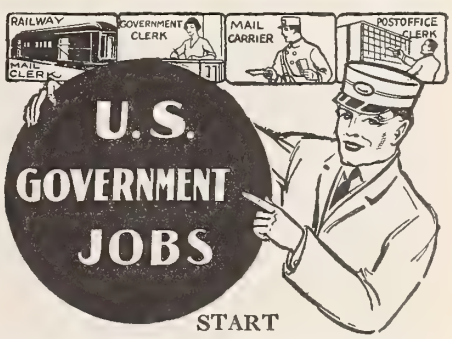
Location trips are especially troublesome. Mary Astor and Elliott Nugent, on location near Lake Tahoe for the picture, *And So They Were Married*, both got influenza due to the extreme frigidity of the climate. Accustomed as they were to Hollywood's warm sunshine, deep mountain snows were an official terror that completely stopped production for a week. The company slid its way back to sunshine, sent Miss Astor to bed pending recovery. The delay was so costly that the company had to rush to nearby Big Bear Lake district to finish on time.

Rochelle Hudson, doing *The Country Beyond* for Fox, also in the Tahoe country some 600 miles from Hollywood, had a narrow escape when a landslide went awry. Had she been injured in filming the scene, it would have cost 20th Century vast sums of money to hold up production.

● There's Another tremendous cost that every Hollywood actress has to consider when she marries. Blessed events! They come costly in filmland! Who can say, for instance, how much box office revenue and personal salary was involved when Norma Shearer decided to have her second child? There's big money involved in a year's retirement from the studio.

Or take the case of Sally Eilers. When she had her child, husband Harry Joe Brown thought it was swell. So did Sally, but they paid dearly. It was a full year





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Here's a young lady you're apt to hear more about. Lynn Roberts, Republic contract player, displays much promise

before Sally could really resume her career, and everyone in filmland will tell you that the lapse of time cost her considerable in box office popularity. As a result, she had to start over and it was quite a spell before she was on top again.

Evalyn Venable's child was most welcome in the Hal Mohr household. They wanted a baby and didn't need the star's salary. Mohr had made tremendous progress as a cameraman, turning out such fine films as *Midsummer Night's Dream.* Miss Venable hasn't any idea what the blessed event cost her, and doesn't care.

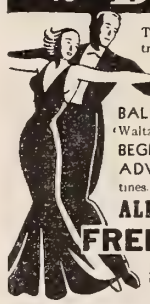
Now she's thinking about returning to the screen with the full realization that the lapse of time has probably set her back even as it did Sally Eilers. Maybe in a year or two she'll tell us something tangible about the thousands of dollars that went by the boards. One thing she does know now: the fans haven't entirely forgotten her, for since the arrival of the baby, she has had stacks of letters pleading for pictures *of the child!* There's another star in that family.

SHOPPING GUIDE

[*Continued from page* 53]

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Summer Beauty Worries

(Continued from page thirty-four)

polish costs 35 cents and the lipstick, in a smart gun-metal case, 50 cents.

● You Haven't Achieved the ultimate in make-up harmony when you've matched your lipstick and nail lacquer, by any means. There's still the problem of eye shadow for day and evening. No matter what the color of your eyes, if your skin is very tanned, you'll find a new "Mahogany" shade of eye shadow stunning for daytime. Over it, for evening, brush gold shadow.

When they brought out these two stunning new eye shadows, the company also introduced a handy new make-up accessory that takes the artificiality out of eye make-up. It's a long, slender camel's hair brush, much like the ones wielded by Hollywood make-up artists; and it can be used to apply eye shadow on your lids or mascara on your brows. . . . I've always enjoyed applying eye shadow, even when I smudged it on with a finger, but this little brush makes it ten times as much fun.

There are twelve different colors of shadow in this line, all of them breath-taking. A startling royal blue, a haunting violet and a lush young green are among my favorites for evening, when combined with an over-tone of silver. The green is also a good shade for day as well as evening for suntanned gals. The shadow costs 75 cents.

Although you may be so foolish as to omit the use of an eye lotion in winter, you can't get along without one in summer! There's a grand new eye lotion in a snug, flat blue bottle (with a snub-nosed dropper attached) that I can praise honestly. It removes dust, soothes inflamed eyeballs and lids and makes tired, strained eyes look young and eager again. . . . The price is only 60 cents. Want the name?

● To Safeguard Your sense of comfort and well-being as well as your social security, always bathe twice a day, use an antiperspirant regularly and dust a deodorant powder all over your body after bathing. . . . Twin liquids that are unusually reliable in checking and deodorizing perspiration, have a new companion—a deodorizing body powder that is as effective as it is refreshing. It comes in two different type containers, a shaker can that is very convenient for traveling, and a pink and white dusting powder box (with a fat pink puff) for your bathroom. This powder, which neutralizes perspiration and other body odors, has a delicate floral scent, and is mildly antiseptic, too. It even comes in compressed form, in a silvery vanity that looks like a face powder compact!

Of the two liquid non-perspirants, one is designed for those who perspire heavily and the other, a milder one, for those who have very sensitive skins. The stronger liquid should be applied twice a week and the milder one every day or on alternate days, depending on individual requirements. Both liquids come with a handy sponge applicator so that it requires only a jiffy to use them. Don't expect to achieve perfect results if you disregard the directions for using these non-perspirants. *They must be followed carefully.* The liquids are 35 cents each, the box of powder is $1 and the other two preparations are only 50 cents each. I shall be glad to furnish the manufacturer's name.

Whether you spend your summer holiday "roughing it" at a ranch or being elegant at a swanky resort, you'll be faced with the necessity of keeping your arms and legs smooth and hairless—*if* you want to be a social success. . . . It mystifies me to see otherwise well-groomed girls neglect this all-important phase of personal grooming, especially since it is so easy to attend to! I can't believe that *any* woman is so busy that she hasn't time to use a chemical depilatory that can be applied and removed in six minutes or less!

If you would like to have the name of a safe, reliable depilatory of this type, I'll be glad to send you complete information. One that I can recommend highly, is a perfumed powder that is mixed with water to form a non-runny paste. This paste can be smoothed on the legs quickly and easily, and removes every vestige of hair in about three minutes. When you rinse it off, your legs are as smooth in texture as a baby's. The price of this hair remover is only 50 cents.

● Although They Are usually considered humorous by everyone but the unfortunate victim, poison ivy, insect bits and sunburn are deadly enemies of feminine beauty and should be avoided carefully. However, in case you do wander aimlessly into a bed of poison ivy or a colony of mosquitoes, or go swimming without your sunburn cream, there is a very fine non-staining liquid (it comes in handy ointment form, too) that will take the hurt and the ignominy away in a hurry. . . . It's soothing and antiseptic and, unlike home remedies, doesn't irritate an already suffering skin. It has an immediate effect on any itching condition which, as I remember, is one of the inevitable accompaniments of poison ivy and mosquito bites. Hot, burning, swollen feet, another common summer-time beauty ill, that is always reflected in one's face, succumb immediately to a ten-minute bath consisting of one part of this liquid and three parts of cool water. The smallest sizes of liquid and ointment cost 30 cents.

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IF you've come to rely on cathartics—habit-forming, and giving only temporary relief at best—science offers you wonderful news. For repeated clinical tests have proved this fact: *The real cause of countless stubborn cases of constipation is shortage of Vitamin B Complex!* And in such cases, constipation goes—headaches end—energy returns—when this precious natural factor is added to the diet!

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says Dr. J.A.R. of Texas



DO AS DOCTORS DO

Follow this treatment for Constipation —gives relief in 1 hour

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—and learn that what was considered impossible before—the removal of pimples, blackheads, freckles, tan, oily skin, large pores, wrinkles and other defects in the outer skin—can now be done harmlessly and economically at home in three days' time in many instances, as stated by legions of men and women, young and old.

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which is being mailed absolutely free to readers of this magazine. So worry no more over your humiliating skin and complexion or signs of aging if your outer skin looks soiled and worn. Simply send your name and address and name the skin blemishes which trouble you most to MARVO BEAUTY LABORATORIES, Dept. 367-Y, No. 1700 Broadway, New York, N. Y., and you will receive this new treatise by return mail in plain wrapper, postpaid and absolutely free. If pleased, tell your friends about it.

Hollywood Has Gone to the Cats!

(Continued from page twenty-eight)

it to play with while she sews. From Theresa he claims the attention of a baby. And receives it, too!

"At first my housekeeper didn't like him. All cats were a nuisance, in her opinion. But now nothing is too good for him. It's 'my baby' all the time. This morning, for instance, when I asked if breakfast was ready, guess what she said?" Here Glenda's infectious laughter rang out. "'Why, I haven't fed my baby yet!'

"One night I was entertaining a few friends and had a buffet supper spread in the snack bar. When I took my guests into the bar, every shrimp and anchovy h'ors d'oeuvre had been plucked clean. Obviously, Tacky was the offender. But did Theresa scold him? Not by a single word. Instead, she hastily substituted fresh h'ors d'oeuvres from the kitchen.

"Water fascinates Tacky, and he'll sit on the rim of the bathtub for hours, in concentrated silence, peering at the water draining. When it's empty, he'll jump in and examine the faucets from all angles."

● If You Own a Siamese cat or plan to adopt one, you may be interested to know that their diet is simple. Tacky's consists mainly of a prepared cat food, plus a raw egg every three or four days and an occasional bit of fresh chopped liver. He eats sparingly, but frequently, and displays his temper if his food dish is empty at any time. Sometimes, instead of lapping up his food with his tongue, cat fashion, he uses a paw in the same manner a person uses his hand.

Don't get the impression a Siamese is a vicious animal. As a matter of fact, he's the most affectionate and devoted of all cats, although he does look fearsome and probably bears some kinship to a jungle animal. He displays many dog-like traits.

A Siamese suffers acutely of jealousy. When he wants something, he sets up a howl until he gets it, as you will later learn in this article. He will retrieve like a dog. He loves to talk with his master, and is very conversational with his own kind.

He is intelligent — oh, very! — faithful forever, courageous, and honest enough to stare at you when he has been into the pie without permission. Many centuries ago he was bred and housed in temples by the priests. He looks like a wildcat and may have had his origin as such somewhere in the Orient. Nobody knows for sure. He made his appearance in Europe after the Boxer uprising, when returning British officers found the breed interesting.

The first set of kittens in Europe sold for six thousand francs. You can buy them now for around $50 a piece. A Siamese is born white, gradually acquires its dark face of chocolate brown. Its four legs and tail acquire something of the same tone, fading out into a creamy coat over the remainer of the body.

Be warned that the Siamese respects nothing, prefers to leap up and down at will. His favorite haunt may be an eight foot high book shelf, and in coming down he may land in a bowl of soup with amazing insouciance.

His appeal is largely for men, which is



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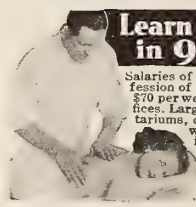
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29x4.75-20	2.50	.95
29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
5.25-17	2.90	1.15
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
5.50-17	3.35	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
6.00-17	3.40	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
32x6.50-20	3.75	1.35
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Size	Tires	Tubes
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31x4	2.95	.85
32x4	2.95	.85
33x4	2.95	.85
34x4	3.25	.85
32x4½	3.35	1.15

Size	Tires	Tubes
33x4½	$3.45	$1.15
34x4½	3.45	1.15
30x5	3.65	1.35
33x5	3.75	1.45
35x5	3.95	1.55

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40x8	13.25	4.15

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Size	Tires	Tubes
7.50-20	$6.95	3.75
8.25-20	8.95	$4.95
9.00-20	10.95	5.65
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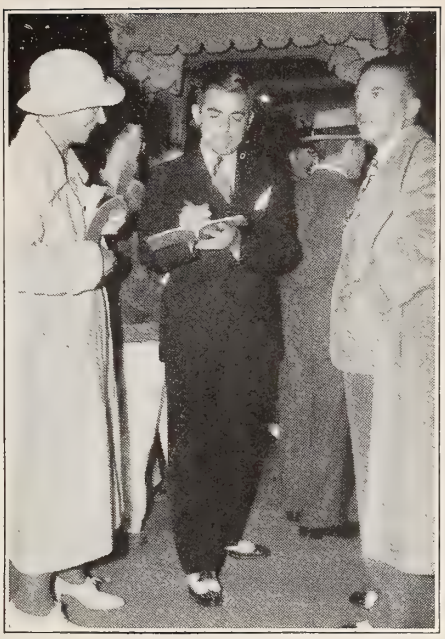
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Eddie Cantor's new film, *Strike Me Pink*, has sent autograph seekers to him in droves. He's considering his next film

why you rarely find the Siamese in a feminine household. Glenda Farrell, Katharine Hepburn, and Joan Blondell are the only feminine stars in Hollywood who have shown a preference for this breed, as far as we know. But there have been many Siamese cat fanciers among famous men, among them Clemenceau of France, Paul Whiteman, John Gilbert, Vincent Lopez, Kermit Roosevelt—and at least one king, the late Albert of Belgium.

GLENDA TOLD US that her Siamese is playful rather than destructive. Mischievous, yes, but not wilfully pernicious. It was his love of luxury that prompted Tacky to purloin her expensive, satin-bound eiderdown robe to line the basket in which he sleeps.

"The robe lay across the foot of my bed, and Tacky tugged and tugged at it until he pulled it off and dragged it to his bed," she explained. "Time and again Theresa would carry it back to my room, and just as persistently he would confiscate it for his own bed. So finally there was nothing to do but make him a present of it."

At that point we had an opportunity to see for ourselves evidence of Tacky's playfulness. He had left Glenda's lap and was enjoying himself by the simple expedient of jumping through the silk shade of an alabaster lamp on the table.

"See how graceful he is," Glenda commented.

The lampshade was square, with a wide opening at the top, and it was interesting to see the cat balance himself on the frame and then drop through the aperture!

Then—crash—and white alabaster lay in jagged pieces on the table.

Like a master craftsman surveying his work of art, Tacky sat on the edge of the table and gazed at the broken lamp.

"Tacky!" reprimanded his mistress. "See what you've done."

"Meow," replied Tacky noncommittally.

Destructive? Oh, no. Not much! But what's a mere lamp compared to the excitement of having a Siamese cat in your home! We're going out to buy one right now.

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Star Gazing in Hollywood

by JACK SMALLEY, Managing Editor

● THERE'S ALWAYS something new in Hollywood—a fresh personality, new scandal, favorite expression or what have you. Let's have a look for ourselves.

The personality of the month is someone who personifies beauty and grace as you have never seen it before. Join with your Star Gazer on a trip to the Polar Palace, the all-year ice skating rink on the edge of Hollywood. We had better be early, for tonight there will be a tremendous crowd out to see the champion of champion skaters.

● ONCE WITHIN the Palace we are astonished to see so many movie personalities. The box seats are nearly all occupied by some of your favorite stars. There's John Barrymore over yonder, with two women beside him. Yes—they must be Elaine Barrie and her mother. John's looking his handsomest, and very happy. Rumor is that *Romeo and Juliet* will again make him one of the great stars.

You can tell by the rushing around



Mammy, what a skate! Al Jolson and Ruby Keeler gaze on the blades that scooted lovely Sonja Henie to fame

of the photographers that all Hollywood has turned out. There goes a cameraman on his ear! And there goes another one skating across the slippery ice on the crease of his trousers!

● NOW THE LIGHTS go down, and out comes the Great Skater who has single-handed brought Hollywood to



Delmar Daves and Kay Francis . . . she bowed in the darkness

her door—Sonja Henie. Her trim figure glistens under the bright lights, and even the biggest stars sit spellbound as she weaves her patterns on the ice. The climax comes with her skating rendition of Pavlowa's famous dance, *The Dying Swan*. The spotlight follows her around the ice, gliding, fluttering. When death comes to the swan, everyone—stars and all—cheer wildly.

Want to bet that Sonja Henie won't soon be a film star? Remember, her act was eyed by a host of producers!

Well, we've got to be going—but wait! They're introducing some of the stars now. Barrymore, for instance. The spotlight pauses on him for a moment. Now they're calling for Kay Francis. The spotlight flashes around wildly; Miss Francis stands and bows in darkness. Only those close to her recognize her and applaud. Bette Davis is introduced. She waves gaily, leaning forward over the railing. With each succeeding introduction there is a like amount of mild applause.

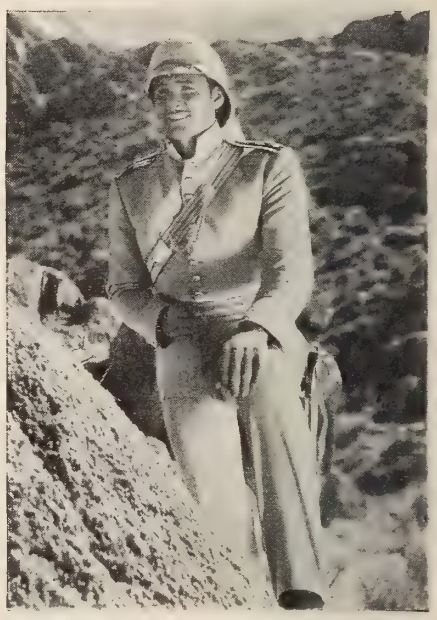
● THEN THE ANNOUNCER comes to Fred Stone's box. Fred and his two daughters, Paula and Dorothy, each take bows. The master of ceremonies pauses a moment, and then introduces the wife of the greatest humorist we have ever known—Mrs. Will Rogers. What applause! It is so loud and prolonged that tears well in her eyes.

But we must hurry. There is an urgent summons to the *Charge of the Light Brigade* set. Arriving there, we find Director Michael Curtiz trying to handle great ranks of troopers on horseback. Errol Flynn, the star, is over on one side with his cocker spaniel, feeding him the remnants of an ice cream cone.

It is supposed to be a battle scene, but there is trouble making the smoke bombs create the right effect. A worried "grip" rushes back and forth with his handful of smoke, trying to follow Curtiz's excited directions.

Curtiz calls him back. Grabbing the smoke bomb, Curtiz hurries off, shouting over his shoulder, "The next time I send a dumbhead on a task, I send myself!"

A few minutes later real excitement occurs. Errol Flynn is in a dueling scene—one of those gay, reckless things by the shore of a beautiful lake. He is supposed to send the blade against his opponent's shoulder while Olivia de Havilland looks on. Somehow the saber glances off, and before anyone can shout a warning, it knocks Olivia half-unconscious into the lake. Flynn leaps to her rescue without a second's thought. Soon she has fully recovered. Curtiz speaks again: "That scene was no good. Once more give it, please!" And the routine goes on as if nothing had happened!



Errol Flynn on location . . . . he was not Director Curtiz's "dumbhead" . . . .

● THAT'S OUR NEWEST bit of nonsense. But before we go we must tell you Hollywood's favorite word of the moment: *Definitely*. It's so overworked that everything is definite—definite impressions, definite promises, yes, even definite rumors. We've been told that *Romeo and Juliet*, definitely is the finest picture of the year! And this, definitely, is good-bye!

HANDSOME, LUSTROUS

FOR A LIMITED TIME ONLY—ACT NOW!

7-3/4 INCHES ACROSS



Considerably less than actual size.

"A $1.25 VALUE,"

says Frances Rogers, Research Investigator.

"I shopped New York and Philadelphia and found similar relish dishes selling at $1.25."

FRANCES ROGERS,
145 95th St., Brooklyn, N. Y.
March 18, 1936

"A distinctive pattern," comments Mrs. Pierce Frisby, smart New York hostess, "perfect for serving pickles and olives—or assorted preserves—or candies and nuts. The weight is excellent, too."

MONEY-BACK GUARANTEE

To everyone who takes advantage of this opportunity to secure the $1.25 chromium-plated relish dish, we make this guarantee: If, within two weeks after buying this dish you are not *entirely satisfied*, you may return the dish to us in good condition, and we will refund you the full 25 cents you paid for it.—THE BORDEN COMPANY, 350 Madison Ave., New York, N. Y.

$1.25 Relish Dish

OF LUSTROUS CHROMIUM PLATE—VERIFIED VALUE

for

25¢

And the labels from two (2) cans of Eagle Brand Sweetened Condensed Milk

IMPORTANT: This offer is made solely to acquaint you with the amazing *magic* pies, frostings, puddings, cookies and candies that you can make in entirely new *magic* short-cut ways with Eagle Brand. You'll find an astonishingly *magic* recipe on every Eagle Brand wrapper and label. And at the left are two *magic* recipes you'll use again and again!

Save $1.00 by prompt action!

Don't delay. You can have the $1.25 Relish Dish pictured above for only 25c and two Eagle Brand Sweetened Condensed Milk labels*, if you'll act at once. Please understand that this dish is in highly polished chromium plating—on a durable nickel-plated steel base. This amazing offer holds good for a limited time only. Use coupon at the lower right.

Free Cook Book

Along with the dish you get a whole cook book of *magic* recipes—for cookies, pies, puddings, candies, frostings, salad dressings and delicious ice creams.



TRY EAGLE BRAND—FOR MAGIC, SHORT-CUT COOKING!

LEMON MERINGUE PIE

(This creamy filling is made without cooking!)

1 can Eagle Brand Sweetened Condensed Milk
½ cup lemon juice
Grated rind of 1 lemon or
¼ teaspoon lemon extract
2 eggs, separated
2 tablespoons granulated sugar
Baked pie shell (8-inch)

Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind or extract, and egg yolks. Pour into baked pie shell. Cover with meringue, made by beating egg whites until stiff and adding sugar. Bake in moderate oven (350° F.) 10 minutes, or until brown. Chill.





MAGIC MAYONNAISE

(Easier, quicker to make than any mayonnaise ever was before!)

⅔ cup Eagle Brand Sweetened Condensed Milk
¼ cup vinegar or lemon juice
¼ cup salad oil or melted butter
1 egg yolk
½ teaspoon salt
Few grains cayenne
1 teaspoon dry mustard

Place ingredients in mixing bowl. Beat with rotary egg beater until mixture thickens. If thicker consistency is desired, place in refrigerator to chill. Makes 1¼ cups. Or place ingredients in pint jar in order listed. Fasten top tightly. Shake for two minutes.



*Please note: The label required for this offer is the inner Eagle Brand label, glued to the can, not the loose, outer wrapper.

ACT AT ONCE!

Your order not good unless postmarked before midnight, July 31, 1936.

THE BORDEN COMPANY, Dept. FWG-76
2901 E. Hennepin Ave., Minneapolis, Minn.

Enclosed are two (2) Eagle Brand labels* and 25c, in coin, for which please send me the 7¾-inch chromium-plated relish dish of verified $1.25 value with money-back guarantee as specified in your advertisement. Also please send free Magic cook book.

Name_____

Street_____

City_____ State_____

If you live in Canada, send two (2) Eagle Brand labels and 40c to The Borden Co., Ltd., Yardley House, Toronto, Ont.

ED IN U. S. A



Chesterfield's *Mildness* and *Better Taste*
give smokers a lot of pleasure

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WIN MERLE OBERON'S WRIST WATCH

Hollywood

5¢ a copy

AUGUST

NSC

10¢

HOLLYWOOD



Natural Color Photo of BETTE DAVIS

HAS MAE WEST REFORMED?


Have cool allure
Don't be sticky, wilted, and unattractive! Use Irresistible TALC to give you cool allure on hottest days. Easily, quickly, you can dust body odor away with this dainty perfumed deodorant talcum or dusting powder. Apply it generously all over your body.
When you haven't time for a bath, heat and weariness are banished by a quick rub with Irresistible COLOGNE on your entire body. It's a tingling, refreshing treat. Finish with Irresistible TALC or DUSTING POWDER for daintiness and flower-like fragrance, the fragrance of IRRESISTIBLE PERFUME. Your whole body will then feel invigorated, young, glorified!
Try all the Irresistible Beauty Aids. Each has some special feature that gives you glorious new loveliness. Certified pure. Laboratory tested and approved.
Irresistible
TALC
Irresistible
POWDER
Irresistible
COLOGNE
ONLY 10¢ EACH
AT ALL
5 AND 10¢ STORES
ASK FOR
Irresistible
PERFUME, FACE POWDER, ROUGE, LIP LURE, COLD CREAM, BRILLIANTINE

NOW . . . ONLY 25¢ TO GIVE TEETH *Twice* THE BRILLIANCE!

Special at all Dealers

SALE ON NEW PEPSODENT TOOTH PASTE

New 25¢ SIZE

FORMER 50¢ SIZE
Now Only 40¢
Holds twice as much as 25c size



IN TUNE WITH THE TIMES

In keeping with the 1936 trend to give more value for less money, we announce the lowest prices in Pepsodent's history!

A BIG NEW 25c SIZE TUBE

FORMER 50c SIZE NOW ONLY 40c

Now everyone can afford the safest, most effective tooth paste known . . . Super-Soft HIGH-POLISH PEPSODENT! Try it today. See why millions are switching to this new-day discovery!

New! Super-Soft High-Polish Pepsodent Tooth Paste

1. GETS TEETH LOOKING TWICE AS BRIGHT—SAFELY!

New $200,000 polishing agent quickly restores a dazzling luster to dull teeth.

2. MAKES TEETH LOOK CLEANER TWICE AS LONG—SAFELY!

You double the time your teeth look clean, according to dentists' tests.

3. BRINGS NEW SAFETY BECAUSE TWICE AS SOFT!

Tests prove Super-Soft Pepsodent twice as soft as polishing agent generally used. Hence it is one way to high-polish teeth without danger to enamel.

HURRY! GET THIS BIG NEW PEPSODENT TOOTH PASTE VALUE TODAY!

THEY PLAY THRILLING ROLES IN M-G-M'S DRAMATIC ROMANCE "Suzy"





BENITA HUME

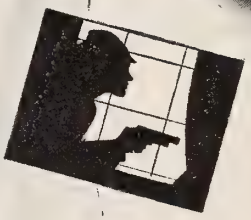
"I'm Madame de Chabris. I get around. The spy racket is a cinch when you've got a figure like mine...."





JEAN HARLOW

"I'm Suzy. I loved that guy and when they shot him I fled to France. Sure, I gave my lips to Andre—but I never knew...."



CARY GRANT

"I'm Andre. Yes, I was weak. I loved that girl but somehow the night life of Paris got me—and those secret plans! That's how it happened!"



FRANCHOT TONE

"I'm Terry. I should have known that slinky dame spelled DANGER. And then Suzy walked out on me, too..."





JEAN HARLOW IN *Suzy*

FRANCHOT TONE • CARY GRANT

LEWIS STONE • BENITA HUME

Directed by George Fitzmaurice

A METRO-GOLDWYN-MAYER PICTURE



"Did I Remember?"

Here Jean is singing the tune that's sweeping the country. Incidentally, watch for the Parisian cabaret scenes where Suzy struggles to earn a living.

JUL -7 1936 ©C1B 305862

AUGUST, 1936
Vol. 25 No. 8

Hollywood

The News Reel of the Stars

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

The Star Who Doesn't Know He's Famous....20
Even New York hasn't convinced Bob Taylor!

Errol Flynn's Unofficial Sweetheart....22
She's Olivia de Havilland, and she usually marries Flynn.

W. C. Fields Laughed At Death....29
Penetrating story by his pal, Eddie Sutherland.

Allan Jones, Two-Fisted Singer....32
Zooming to fame, Jones relates exciting adventures.

IN THE SPOTLIGHTS

Vignettes of Gable, Colbert, Paul Kelly....23
Myth Dorothy Parker....24
Has Mae West Reformed?....25
Margot Grahame's Nightmares....26
The Stones Live in Glass Houses....27
My Daughter, Rochelle....30

CANDID CAMERA FEATURES—
Charles Rhodes

The Eye-Witness Snaps Bathing Beauties....18
And Interrupts Some Imaginary Conversations....19
Film Earthquake Victims Snapped at Metro....33

HOLLYWOOD IN BRIEF

Pictorial Biography of Carole Lombard....28
Hollywood's Death Defier....31
When Ginger Rogers Learns a New Step....42
Prosperity Returns to Buck Jones....50

EVERY MONTH IN HOLLYWOOD

Hollywood's Newsreel....6
Fan Mail—Harmony Haynes....14
Reviews of Previews, by Top Hat....34
Fashions: Blouses—Sally Martin....38
Beauty: Tips for Party Girls—Ann Vernon....40
Hollywood Youngstars—Phyllis Fraser....44

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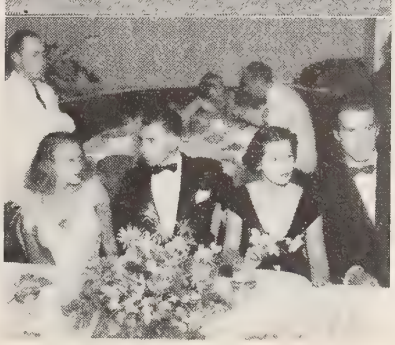
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Today in Hollywood









Only in this gay town could you hear a million dollars worth of singing talent, such as Rosa Ponselle, Nino Martini, Nelson Eddy, Frank Chapman and his wife, Gladys Swarthout, warbling TOGETHER! This happened at the Cocoanut Grove . . . or for that matter it didn't cost a nickel to see W. S. Van Dyke, Myrna Loy, William Powell and Minna Gombel doing *The Thin Man* on the Lux Radio hour . . . But the real treat of the month came when those arch enemies, Walter Winchell and Ben Bernie, went into a dance with Priscilla Lawson, Diana Gibson and Claudie Dell, than whom there are none prettier. . . . It's not often that you see snaps of Fred MacMurray and his sweetheart, Lillian Lamont, but here they are at the Trocadero, at a big party thrown by Ketti Gallian. Between Ketti and Lillian sits Wesley Ruggles, now separated from Arline Judge.... Hollywood is mourning the death of Sid Grauman's aged mother, always at his side at premières. . . . Lee Tracy enters the Honolulu race with his yacht, Adore. . . .

Ted Magee, Editor

HOLLYWOOD NEWSREEL

Edwina Booth Recovers

THE STRANGE JINX which brought tragedy to the leading members of the cast of *Trader Horn* has been broken at last. Edwina Booth, the white goddess of that film made in Africa, is on her way back to health and will make a film. The illness which baffled scientists for years was cured in New York and last month she was able to leave her bed to walk about and carry on work in a psychiatric clinic.

Duncan Renaldo, hero of the film, went to prison for immigration violations and finally has been pardoned and given permission to remain in this country. He, too, will resume film work.

• •

Shaving Is Banned

WITH WARNER BAXTER'S admission to membership, Hollywood's oldest and most exclusive social organization changes its name from the Three to the Four Musketeers.

Throughout the fifteen years that have elapsed since they first met as bit players in an Eastern studio, Ronald Colman, Bill Powell and Dick Barthelmess have been boon companions, sharing each other's joys and sorrows, and periodically leaving the celluloid world behind while they hid out together in the mountains, on the desert or on the Pacific. Recently, however, a close bond has grown between Colman and Baxter, and it was at Ronnie's suggestion that Warner has been granted a seat in the inner circle.

He is being initiated aboard a schooner yacht somewhere off the California coast.

The by-laws of the Three Musketeers have long contained but a single "don't." It bars razors on all outings.

Sweet Girl, This Sally!

HARRY JOE BROWN, JR., three-year old son of Sally Eilers and Producer Harry Joe Brown, is to have a brother or sister—maybe both—shortly.

Returning from a European vacation with her husband, Sally scouted foundling homes in the East and Middle West, and finally placed her "order" with the Evanston, Illinois, Cradle, where so many other talkie stars have gone to select orphans for adoption.

Sally wants at least one child about the same age as her own.

• •

Notebooks Not Needed

JEAN HARLOW is just one of many film stars who has to have her telephone number changed many times each month.

In fact, she has had her number changed twice in a single day! Only recently an M-G-M executive tried every way possible to get hold of the star, only to find her number had been changed faster than her own friends could write it down.

Telephone companies are paid to keep the numbers confidential, but it is a difficult assignment when several people make a business out of selling stars' numbers. They are such good detectives that they often learn the number change before the star's own friends. Jean will tell you that!

• •

Costly Mementos

CROONING BING CROSBY, man of activity in many fields, has suddenly become Hollywood's biggest space grabber, not only in American magazines and newspapers, but in those of foreign countries as well.

A subscriber to several clipping bureaus ever since flaming across the Cinematown horizon, Bing has been forced to send out cancellations because of the ever-mounting number of clippings at from two to five cents each. His bill for a single recent week ran more than $2,000!

And think of the reams of publicity he got by carding 151 for 36 holes to win the Lakeside tourney June 14!



Off adventuring flew Joan Bennett, with sister Connie on hand to wish her happy landings. Joan will tour Europe, then hurry back to a Walter Wanger picture

• •

The Yen's Still There

CHARLIE CHAPLIN, Paulette Goddard and the latter's mother have returned from their jaunt through the Orient, with the comedian all set to start production on Paulette's first starring vehicle, for which he will serve as author, director and producer. The story is ready, Charlie having penned it himself while crossing the Pacific and gadding about foreign lands.

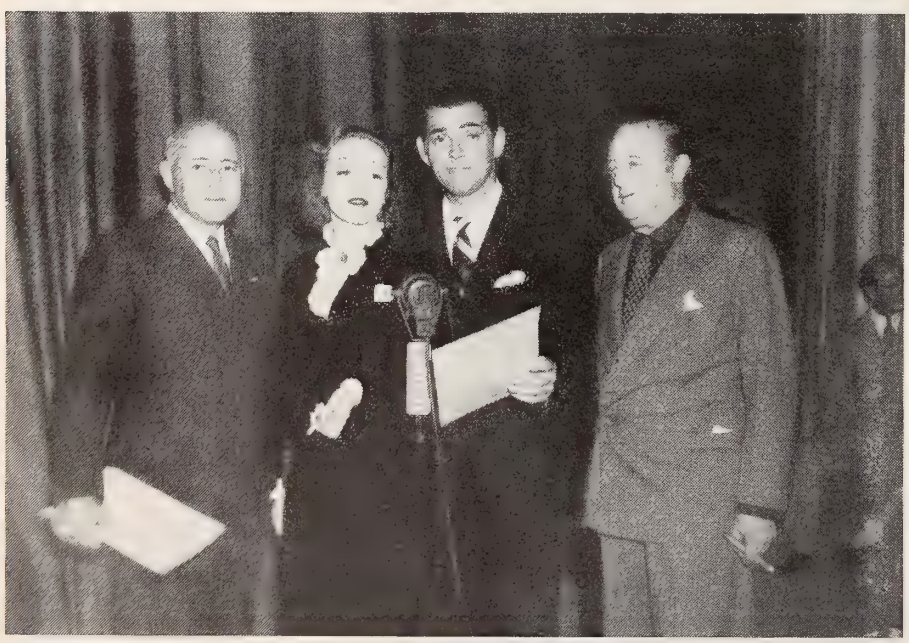
Hollywood is taking with a grain of salt the announcement by Chaplin that his own acting days are over, and that henceforth he will confine his artistic endeavors to writing and megaphoning. Even if he is through with his own type of tragic laugh-provoking rôles, his intimates insist that he still yearns to screen a Napoleonic tale with himself in the part of the "Little Corporal."

• •

Will Jack Model 'Em?

WHEN JACK OAKIE led beautiful Venita Varden to the altar a few months back, he convinced her that one thespian in the family was enough, and induced her to lay aside her make-up kit. But because a life of inactivity doesn't appeal to his bride, Jack is financing her in launching a Hollywood millinery shop.

[*Continued on page* 8]



Did you hear them on the Lux "Theatre of the Air" broadcast? This is how they looked at the microphone: Cecil B. DeMille, Marlene Dietrich, Clark Gable and Jesse L. Lasky



First picture of Luise Rainer and Paul Muni in their make-up for *The Good Earth*. Here they pray at a wayside shrine

back . . . as a watch-dog, Rin-Tin-Tin, Jr., is a swell actor, having slumbered peacefully while burglars looted the abode of Lee Duncan, his owner . . . Sir Guy Standing is an avid angler, but he tosses back into the water all fish beyond enough for his own table . . . when Warner Oland was in China recently, the mayor of Shanghai, a *Charley Chan* enthusiast, presented him with a silver mustache comb . . . Claudette Colbert is learning to drive after eight years as an auto owner . . . Stanley Briggs has graduated from the University of California, and sister Virginia Bruce, who financed his education, is proud . . . Stepin Fetchit is dickering for a tract of land in the San Fernando Valley, where he intends to build a town for colored folks, calling it "Harlemwood" . . . when Grace Bradley awakens these warmish mornings, she merely steps to one of her second-floor boudoir windows, seats herself on a slide, and zip! she lands right in her swimming pool . . . Lili Damita, wife of Errol Flynn, and Maxine Jones, 18-year-old daughter of the famous Buck, are classmates in a Hollywood art school . . . Roger Pryor, whose dad was a famous bandmaster, is temporarily leaving the screen to lead an orchestra on a nation-wide tour . . .

• •

Cupid's Chart

KAY FRANCIS and Delmar (scenarist) Daves are rehearsing their "I do's" preparatory to an altar trip . . . Mary Lou Dix has replaced June Gale as Hoot Gibson's love light . . . Barton MacLane is devoting his evenings to Ruby Wood, a trapeze performer . . . Dorothy Sebastian and Bill Boyd are once more encamped on the steps leading to the divorce court . . . Tommy Lee, millionaire radio chain chief, was at the depot to meet June Knight when she returned to Hollywood after an Eastern stay, and he's eager to add a wedding ring to the big solitaire he gave her several months ago . . . Michael Whalen and Alice Faye are whispering to one another these warmish evenings . . . Jimmy Dunn and Louise Henry, who used

[*Continued on page* 10]

Once Ignored...Now Adored!



She found the lovelier way

to Avoid Offending

She bathes with this exquisite perfumed soap!

HOW appealingly feminine . . . how *desirable* you are . . . when you guard your daintiness this Cashmere Bouquet way!

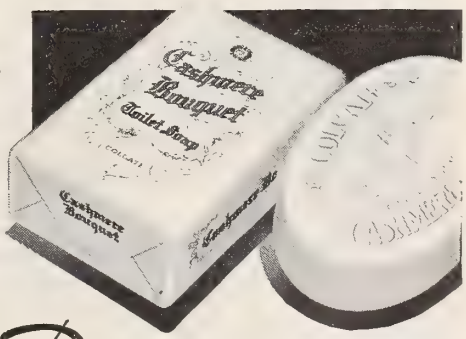
You step from your bath so sweet and clean . . . so confident that Cashmere Bouquet's rich, deep-cleansing lather has removed every trace of body odor.

You also know that for hours afterward you will be *fragrantly dainty*. For Cashmere Bouquet is not just an ordinary scented soap! Its exquisite fragrance comes from a delicate blend of 17 rare and costly perfumes . . . And only such costly perfumes will bring you such *lingering* loveliness!

Use this pure, creamy-white soap for your complexion, too! Its lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics from every pore . . . keeps your skin alluringly clear and smooth.

Cashmere Bouquet now costs only 10¢. The same long-lasting soap which for generations has been 25¢. The same size cake, scented with the same exquisite perfume. Sold at all drug, department and 10¢ stores.

NOW ONLY 10¢ — THE FORMER 25¢ SIZE



BATHE WITH

Cashmere Bouquet

Trial and Approved 2273 Good Housekeeping Bureau

THE LOVELIER WAY TO AVOID OFFENDING

Remember one little thing



...or this

may not come true!

ON your vacation you want to be at the top of your stride. You want to be at the peak of your form.

But it isn't always easy. For, as you know, a vacation means a change of diet, change of water, travel . . . and you'll often find that you need a laxative.

Now, just remember this one thing—don't let a harsh, over-acting cathartic spoil things for you. Strong purgatives are apt to throw your whole system out of rhythm ... upsetting your digestion, causing stomach pains—even nausea.

WHY A CORRECTLY TIMED LAXATIVE IS PREFERABLE

When you choose Ex-Lax you are choosing a laxative that works g-r-a-d-u-a-l-l-y . . . that takes 6 to 8 hours to be effective. In other words, a laxative that's *correctly timed*. Its action is thorough. Yet Ex-Lax is so mild and so gentle that it won't cause you even a moment's uneasiness. There'll be no shock to your system, no pain or disturbance of any kind.

DELICIOUS CHOCOLATE FLAVOR

And here's another nice thing about Ex-Lax . . . it tastes just like delicious, creamy chocolate. Buy Ex-Lax at any drug store. Tuck it in your traveling bag. There's a 10c size, and a still more economical size at 25c.

When Nature forgets — remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

Hollywood Newsreel

(Continued from page nine)

to be Conrad Nagel's fiancée, are on the verge . . . Peggy Fears is all set to Renovate the ultra-rich A. C. Blumenthal before taking another whirl at the studios . . . Hal (cameraman) Rosson, Jean Harlow's No. 3 ex-mate, is all set to listen to wedding bells with Mrs. Yvonne Crellin, Paris and Beverly Hills socialite . . . James Blakeley, blue-bookish thespian, has reason to worry now that Paul Mitchell has arrived from London, intent upon claiming Mary Carlisle as his bride . . . Jane Eichelberger of the New York and Memphis social registers, became Mrs. Weldon Heyburn three days after a Los Angeles judge granted Greta Nissen an annulment from the actor . . . Margot Grahame and hubby Francis Lister have patched things up, and Margot is going to toss away her Hollywood career unless Francis agrees to quit England for California . . . Marjorie and Douglas Fowley have called quits to their marriage . . . when Dixie Dunbar continued to dodge his daily mail proposals, George King, Atlanta, Ga., long her boy-friend, journeyed to Cinematown to wage a personal campaign for her heart . . .

• •

Baubles and Bugs

HOLLYWOOD STARS who read their fan mail never find the task monotonous if one is to judge by recent experiences of Gary Cooper and Errol Flynn.

Unwrapping a small package bearing a postmark, "India," Gary found an exquisite and expensive cigarette case in onyx and gold with a card bearing the inscription, "From the children in the Sir Khurshid Jah Palace."

After wading through ten pages of scrawl from a palpitating heart in Spain, Errol sighed as he neared the end, but there was a postscript, in which the lady asked him:

"Please excuse the handwriting because I am suffering from smallpox!"

FANAGRAM WINNERS

Miss Gail Purdy, 184 Elmlawn Road, Braintree, Mass., wins the big life-like Shirley Temple doll which has been personally autographed by the star herself!

The winning Fanagrams: Alison Skipworth—In walk his troops; Gary Cooper—O! Pay grocer; Bing Crosby—Cry, big snob; Charlie Chaplin—He'll chip in a car; Freddie Bartholomew—A bird tole me how, free; Gertrude Michael—Cute dream girl, eh?; Charles Butterworth—Let her watch, or burst.

Many of the Fanagrams were exceedingly clever, and a careful study of them had to be made by the judges. The winner of Margaret Sullavan's Wedding Ring will be announced next month.

Join in this fascinating game and win a prize!



Jane Withers blows some of her allowance for a ride on the elephant at the L. A. Zoo. She's atop Anna May, who in her own way is also a star, toting Tarzan through many a thriller

Business Woman

JANE WITHERS has her own ideas about earning money. Jane, you may or may not know, receives over one thousand dollars salary every Wednesday from the studio . . . but that's a different matter.

The ten-year-old actress wanted to give her mother a birthday party . . . with ice cream and cake and things. But her $2.50 weekly allowance wasn't sufficient to pay for everything she wanted to buy.

S-o-o . . . instead of asking her mother or father for more money—even for an advance on her next week's allowance—Jane started a store on her latest picture set and sold everything she could find. When this still didn't amount to enough, she found some chairs and rented them to Slim Summerville, Irvin Cobb and others in the picture for so-much a day . . . in the shade. And, to further swell the exchequer, she rented out nails to the members of the company to hang up their coats.

Don't worry about Jane Withers' future . . . she'll NEVER starve!

• •

The Cash Rolls In

WHILE MARY PICKFORD has laid aside her screen make-up box, temporarily at least, her current income far surpasses the huge earnings that were hers in the heyday of her flicker stardom.

In addition to the flow of wealth from her highly successful talkie producing business, her radio contracts and her literary efforts, she is adding fat figures to her bank account through disposal to major studios of stories and plays she used as stellar vehicles in the silent era.

Mary has just sold 20th Century-Fox the talkie rights to *Kiki* for a cool (or should one say "cold") $60,000!

Vital Statistics



Romancing—Mary Brian with Cary Grant, while Wendy Barrie chaperones

HOLLYWOOD COURTS

KAY FRANCIS gets right to her name by legal petition, rubbing off real name of Katherine Gibbs Mailziner. At 37 she has been married three times, divorcing in succession J. Dwight Francis, William Gaston II, Leo Mailziner (Kenneth MacKenna). Kay was born Gibbs, in Oklahoma City.

She is currently interested with possible husband No. 4, Delmar Davis, movie-writer.

ANNULMENTS were granted Greta Nissen from Weldon Heyburn, Lyda Roberti from Hugh (Bud) Ernst, Jr.

DIVORCES were granted Dorothy Sebastian from Bill Boyd, Marjorie from Douglas Fowley, Juliette Crosby from Arthur Hornblow, Jr. This divorce, quietly obtained in Reno, is expected to bring the news at any moment that Myrna Loy and Hornblow have married. Chances are the couple, long in love, will make every effort to keep it secret. News sleuths are looking for marriage registrations involving Myrna Williams, Loy's real name.

BIRTHS

MR. AND MRS. DONALD WOODS are parents of 7¼ pound daughter, born at Good Samaritan hospital. Donald was working at Paramount in *A Son Comes Home;* rather expected film to be omen of another boy in the family. They have named her Linda.

MR. AND MRS. HOWARD HAWKS and Mr. and Mrs. Charles Irwin (Helen Mack) drew boys.

MR. AND MRS. NORMAN FOSTER (Sally Blane), a baby girl named Gretchen after real name of Loretta Young, Sally's sister.

EXPECTING

MR. AND MRS. JOSEPH SCHILDKRAUT, Mr. and Mrs. Joseph Mankiewicz (Elizabeth Young) and Mr. and Mrs. Jack Staruss (Claire Dodd).

MARRIAGES

JACQUELINE WELLS TO WALTER B. BROOK, III on May 23, at Montecito, Calif. Muriel Kirkland to Staats Jennings Cotsworth, Jr., May 24, in New York City. Dorothy Dunbar (ex-Mrs. Max Baer) to Tino Costa, May 28, in Santa Barbara. Jane Eichelberger to Weldon Heyburn, May 21, in Los Angeles. Betty Hickman and Ted (Stooge) Healy on May 17, at Yuma, Ariz.



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A Beautiful
Walter Wanger Star

★ **HOLD·BOB'S SECOND SEARCH FOR TALENT**

Offers **You** a Chance for Film Fame

We hope to discover several talented women to develop into future movie stars!! The Second "Search for Talent" sponsored by HOLD-BOBS, Walter Wanger Productions, Motion Picture and Screen Play Magazines, gives you this opportunity. There will be a winner selected every month who will receive a FREE screen test and $50.00 in cash!! At least one of these monthly winners will actually make her screen debut in a Walter Wanger Production at United Artists Studios in Hollywood!!

You may enter as often as you wish. The "Search for Talent" closes December 31, 1936. All you need do to enter is to fill out the entry blank on the back of a HOLD-BOB Card or facsimile of same (HOLD-BOB bob pins are sold everywhere)... attach your photo and send to the "Search for Talent" Headquarters.

When you are reading the full details on the back of the HOLD-BOB card notice the many outstanding features of HOLD-BOBS; the small, round, invisible heads; smooth, round, non-scratching points; flexible, tapered legs, one side crimped; and colors to match all shades of hair. Use HOLD-BOBS once and you'll understand why Hollywood uses these famous bob pins almost exclusively.

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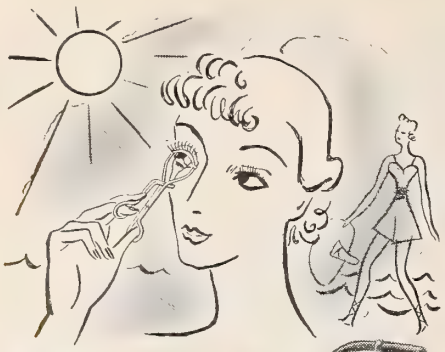


Robert Taylor dancing with Margaret Hehn, one of the recent "Search for Talent" winners, at the famous Biltmore Bowl in Los Angeles.





The seven lovely winners of HOLD-BOB'S First "Search for Talent" being welcomed by Mary Pickford, Jesse Lasky and Nino Martini at the premier of the Pickford-Lasky Picture "One Rainy Afternoon."



"Keep an eye on the sun"

says Jane Heath

● WATCH Old Sol especially during the summer days, because he does things to your eyes—makes them look pale and squinty when you're in glaring light, playing on the beach or winning a golf match. That's why, if you're smart, you'll outwit him with KURLASH eye make-up and bring out the natural loveliness of your eyes.

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Kurlash

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-8,* The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

Trademark Contest

Meet the Lucky Winners!



It's the grand prize winner, the trademark adopted by Pickford-Lasky productions! Reed Williams of Glendale, Calif., takes the $600 award for this design. Right, Mary Pickford and Jesse L. Lasky view the thousands of designs before turning them over to the judges



FROM THE THOUSANDS of entries in the Pickford-Lasky trademark contest held in conjunction with the Fawcett screen magazines, the design submitted by Reed Williams, 1221 N. Brand Blvd., Glendale, Calif., has been chosen by the judges as the grand prize winner. To Mr. Williams goes $600 in cash. To Pickford-Lasky goes a smashing good trademark.

When this trademark (see top photo) appears on the screen, it will be animated. From the big star in the sky, beams of light will twinkle out, forming the words PICKFORD-LASKY PRODUCTIONS. Thus will their pictures be heralded dramatically on the screen.

Winner of HOLLYWOOD Magazine's own $100 contest for Pickford-Lasky trademarks is Miss Alice Kirkpatrick, 456 Eustis Street, Huntsville, Alabama.

PICKFORD
LASKY
PRODUCTION

PICTURES PL OF QUALITY



Alice Kirkpatrick, right, of Huntsville, Alabama, wins HOLLYWOOD Magazine's divisional prize of $100 for her Pickford-Lasky trademark contribution, pictured above

Why Marlene Is Taking Daughter Maria Abroad

BEAUTIFUL Marlene Dietrich's simple announcement that her 11-year-old daughter, Maria, will be educated in England is believed by her friends too shroud a tale packing more poignant drama than ever was written into one of the world-famous and rich star's screen vehicles.

Persons close to la Dietrich are convinced that enrollment of the child in a boarding school outside of London is a forerunner to proceedings that will sever the matrimonial ties that for more than 12 years have bound the actress to Rudolph Sieber.

The divorce, they say, will be Marlene's supreme gesture in her devotion to the memory of the late John Gilbert!

Marlene and Maria will depart for Europe in July, the star having already sent her chauffeur, Ernest Bridges, ahead with her motor. She will go direct to Paris, where she will spend the several weeks necessary to establish residence under the French divorce law. Her mate, now directing pictures in London, will visit her in the French capital, where he will be accessible to process servers.

Talk that Marlene would seek a decree from Sieber, whom she has seen only at infrequent intervals since establishing herself in the stellar ranks of American filmdom, first spread through the talkie colony three weeks before the sudden passing of Gilbert early this year.

There is little doubt in the minds of anyone who knew John that he was madly in love with the talented German satellite, and the fact that Marlene donned mourning following his demise increased the suspicion that John and she were plotting marriage when his number was posted on Eternity's call board.

Although more than four months have elapsed since he died, Marlene continues to keep candles burning before two portraits of him, one in the living-room of her home, the other in her studio dressing-room. A few days ago she purchased his favorite automobile from the executor of his estate, and presented it to Al Raelof, long his chauffeur.

Meanwhile, a real friendship has developed between Leatrice Joy, John's second wife, his 14-year-old daughter, Leatrice Joy Gilbert, and Marlene. The three met for the first time at the burial rites for John in a Beverly Hills funeral parlor.

Despite the acclaim accorded Marlene by those who have viewed the day-to-day rushes of the color epic, *The Garden of Allah*, in which she stars, she is a saddened woman.

"How can you be unhappy?" an interviewer asked her. "You have everything."

Into her big blue eyes came a far-away look.

"You mean, I *had* everything!" she corrected gently, and the conversation turned to John.

"It seems a long while since he went," she sighed.

The English seminary was selected for Maria's schooling during the negotiations between Marlene and Sieber that led to their very amiable agreement on the divorce proposal.



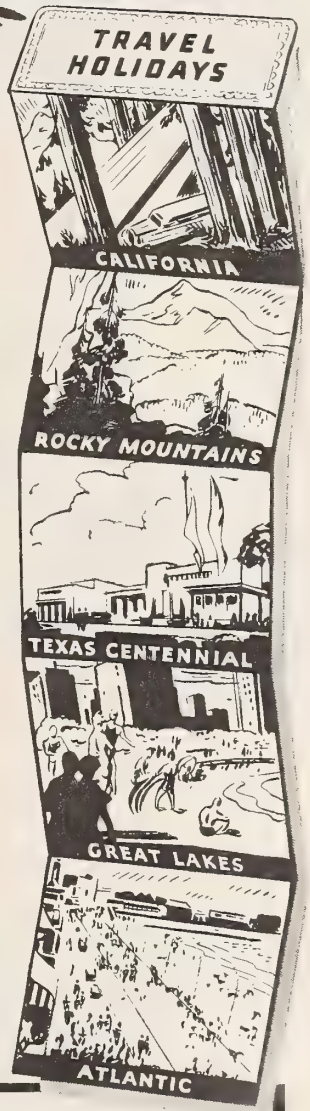
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WINDSOR, ONT., CAN. 11 Wyandotte St., East
CHICAGO, ILL. 35 W. Van Buren St.
DETROIT, MICH. 235 Bagley Ave.
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A frank intimate chat

BY

MARY PAULINE CALLENDER

authority on feminine hygiene



Let me tell you about these personal hygiene accessories, especially welcome during hot summer months. You have my word that they warrant your complete confidence.

For Utmost Comfort



Perhaps a friend has told you about the pinless Kotex belt. It's truly a new design for living! Dainty secure clasps prevent slipping. The belt is flat and thin, adjusts to fit the figure. This gives self-balance—you can bend every-which-way without harness-like restraint, without being waist-line conscious! Yet this extra comfort and safety costs nothing extra. Your store has 2 types: Kotex Wonderform at 25c and the DeLuxe at 35c. "Cheap" belts can't compare, because inferior grades of elastic fray and wear out—make for the discomfort every woman dreads.

For Personal Daintiness



What relief, in broiling weather, to know that Quest, the *positive* deodorant powder, assures all-day-long body freshness! And being unscented it can't interfere with your perfume. You'll want Quest for under-arms, feet, and for use on sanitary napkins. It soothes—doesn't clog pores or irritate the skin. Buy Quest and you'll agree with me that 35c is indeed a small price for the personal daintiness every woman treasures.

For the Last Days

Here's something new that's gaining favor with many women. *Invisible* sanitary protection of the tampon type—and the name is Fibs. They are a product of the famous Kotex laboratories—the best recommendation I know for hygienic safety. Perhaps you'll want to try Fibs when less protection is needed. They're absolutely secure—may conveniently be carried in your purse for emergency measures. The box of 12 is 25c.

Three Gifts for You! One is a booklet by a physician, "Facts about Menstruation." The others are "Marjorie May's 12th Birthday" (for girls of 12) and "Marjorie May Learns About Life" (for girls in their teens). They give facts in a simple, motherly manner for you to tell your daughter. All are free—write me for the ones you want. Mary Pauline Callender, Room 1401, 919 N. Michigan Ave., Chicago.

FAN MAIL

by HARMONY HAYNES



Visiting Joel McCrea on the *Two in a Crowd* set, the winners of Fawcett Publications Search for Talent contest posed in this picture. From the left: Norma Jane Slider, Dorothy Dalton, Margaret Hehn, Helen Dax, Frances Nalle, Dorothy Kate Brown and Caroline Oliver

WITH SO MANY of our stars in foreign countries, and especially England, it is only fitting that we should hear from English fans. The first is from friends of Ramon Novarro:

"It was our intention to celebrate Ramon Novarro's visit to England, with a gift of appreciation, and that we hoped he would approve of this being used in a charitable form rather than a personal gift to himself.

"In one of our interviews with him, the gift was offered to him, and Ramon expressed himself delighted that the amount collected should be used for a charitable object, and himself suggested that it should be used for the Fulham Refuge.

"The Fulham Refuge, 23, Barclay Road, S W. 6 (London, England) is close to the house in Chelsea where he has been living whilst in London. It is run privately and is a house where girls are taken in when absolutely 'down and out' (and I always thought that was a typical American expression) and helped to find work subsequently. Ramon wishes us to avoid charities governed by large organizations.

"Our gift of Twenty Pounds was received with great gratitude at the Refuge and will be used for sorely needed furniture—shut-down washing stands for all the girls, armchairs (they had none at all) and other thoroughly useful articles. A small plate bearing the words 'Ramon Novarro' will be affixed to each, so the name of our Star, whose gift it really is, will always be remembered.

"We sent clothing at Christmas for the Refuge and this was extremely helpful, as nice clothes help those girls to find jobs, and so put them on the right road again. Also over Two Pounds in cash was sent in.

"There is still a small balance of about Five Pounds in our Fund, and this will be used for something equally deserving, later, in Ramon's name."

Ramon's Not Broke

And a letter from Ramon, himself, written to his English friends, which should also delight his American friends.

"Dear Friends:

Some American papers have said that when I was in Budapest recently I was broke and sang in bar rooms. That is absolutely ridiculous. I went there with very little English money as my contract there was that I was to be paid nightly. The theatre manager did not keep his word, and after appearing two nights without being paid, I refused to appear again unless some of the money owing me was paid. Another singer at the theatre told me she never sang for this manager unless her money was on the dressing table before she went on the stage.

The money was not given to me so I did not appear. Then the manager gave out that I was too ill to appear, and had lost my voice. So I went to the largest and most exclusive café there and explained to the restauranteur, who told his customers who I was and I sang, at the piano, four songs, to prove that I was not ill and had not lost my voice. Neither am I broke, although many people thought I was and offered me money, which was kind of them, but which I did not accept, because I did not need to.

Most sincerely, Ramon Navarro."

• •

Hopalong Admirer Speaks

Dear Editor:

I can hardly believe my eyes, or should I say, my ears? In the past few months, I have seen four different westerns which haven't received a single sneer or boo!

These have been the "Hopalong Cassidy" pictures, played by William Boyd, and very well played, I might add. I think anyone who has seen

Trade Your Letter For A Dollar Bill

There's always something to talk about in Hollywood, and there's always something to write about Hollywood! Sit down now and write Harmony Haynes. If you want an answer, enclose a stamped, addressed envelope. If you want a dollar, write a letter interesting enough to appear in print! Address it to Harmony Haynes, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

them will agree they are in a class by themselves, away from the usual run of too melodramatic westerns which have both poor plots and bum acting. "Hopalong Cassidy" stories have beautiful and authentic scenery, plots which hold the interest and intelligent acting.

Having read these stories by Clarence E. Mulford, in my mind, William Boyd is perfectly cast for the lead, and I must say, that of all the western heroes, he's the only one I'd walk across the street to see.

Sincerely, Mary Anne Stone,
Berkeley, Calif.

Many another letter of praise for the "Hopalong Cassidy" series has been received. The Editor shares Miss Stone's praise for western pictures that avoid the usual "horse opera" melodramatics. Box office returns reflect the merit of the films.—The Editor.

• •

Lookout! Fireworks Ahead!

Dear Miss Haynes:

You asked for honest criticism, so here goes:

Joan Crawford is all right—she can act and she is beautiful—but must she always act "stuck up?"

I'm tired of hearing that Garbo wants to go home. If she'd just come down to earth, she'd be all right.

Mae West is swell, but why, oh why can't the producers let her wear a dress like other people in just one picture? Why can't she comb her hair in a modern style, talk naturally, instead of the "big boy" stuff, and have an older leading man for a change. She never looked right to me playing opposite such youngsters.

And why is Carole Lombard always half asleep? Maybe if the studio were to give her a vacation she might catch up on her sleep and we'd have a wide awake Carole that would outshine the sleepy eyed beauty that she is now.

S. R. Barron,
884 W. Baltimore St.
Baltimore, Md.

One answer to Reader Barron's questions is this: Garbo, Crawford, West and Lombard rank at the top on the basis of things they have done. Would you, with millions at stake, too readily risk a complete change in style if you had these stars under contract?—The Editor.

• •

Ginks, Gigolos and Josephus

Dear Lady Cavendish:
(Fred Astaire's sister to the rest of you)

I am surprised to hear you, a red blooded American born girl, say that you liked England because they have "ginks" there.

I have often heard it said that our American women liked France because of the *gigolos* there, but the *ginks* were a new one on me.

Personally, I can't see the attraction to either of them but since there is undeniably an attraction, I won't have America slighted. Suppose you *gink-gigolo* minded women come on home and get acquainted with a few of our "drugstore cowboys."

Justa Husband,
Toledo, Ohio.

Reader Husband refers to an article in May HOLLYWOOD quoting Lady Cavendish, who was Fred Astaire's dancing partner before her marriage. She visited her brother in Hollywood briefly before returning to London.—The Editor.

• •

Eager Heart For Hart

Dear Editor:

I have been looking for some news concerning Mr. William S. Hart for a long time. Then all at once my search was rewarded. I went to a movie and saw his name on the screen as writer.

That pleased me very much as I often wondered why he didn't write scenarios, raise pinto ponies, or teach younger stars to ride as he used to ride.

Any news you can give me of him will be eagerly read.

Yours truly, John Deitz,
Baker, Montana.

Since Mr. Hart retired from the screen he has been living on his "Horse Shoe" Ranch near Saugus, California, and he

[*Continued on page* 16]



FAN MAIL

(Continued from page fifteen)



Gangway—the wild gas wagon roars by! Jean Harlow and Franchot Tone, in a scene from *Suzy*, give the local lads a thrill with their new car

has been raising horses. He doesn't conduct a riding school or anything like it, but he did teach Johnny Mack Brown all his riding tricks for *Billy, the Kid.* He also gave Clara Bow her first riding lessons, and made her so ranch minded that she bought a ranch at Searchlight and lives there most of the time.—The Editor.

• •

Guy Kibbee's Case

Dear Editor:

I think you give entirely too much space and credit to stars and forget all about the character players who, after all, make the picture good or bad.

My praise is for Guy Kibbee, that chubby little man with the popping eyes and smiling face. He has saved so many pictures, through his comedy when all the time he really was a tragedian instead of a comedian.

I am so glad that he has come into his own at last and I am willing to forgive the producers for being so blind to his talents for so long.

Mary Weisse,
Waco, Texas.

Being "typed" is about the most tragic thing that can happen to a screen player because it often spells death to their real talents as it did in the case of Guy Kibbee. He is indeed fortunate to have been rediscovered before it was too late.—The Editor.

• •

Picture With Value

Dear Hollywood:

Well, at last a picture that shows the Great American Home for just what it is—a series of conflicting minds and emotions.

I refer, of course, to *Too Many Parents* and hope that the producers will see the real value back of such pictures and continue to give us a treat now and then.

A Parent,
Spokane, Wash.

• •

If Winter Comes

Dear Hollywood Magazine:

Recently I read something that distressed me very much. The article said that nearly all of our old screen favorites are broke—that the studio casting directors had gotten together to see that they had work.

What a tragedy! Can't something be done about it? Can't they be forced, I mean all screen stars, to establish a trust fund? It isn't fair to us who supported them so sincerely by giving them our every thought during the days they were in the money—not to mention our hard earned nickels and dimes.

Are all the favorites of today going to wind up broke too?

Anxiously,

Olive Thompson,
Los Angeles, Cal.

There is never any great loss without some gain—to someone. The young players of today are profiting by the mistakes of the old favorites and are investing their money in property and securities. HOLLYWOOD readers should be reminded that while many old-time stars are destitute, others like Ruth Roland have preserved adequate fortunes—The Editor.

• •

Scenarios From Unknowns

Dear Sir:

In HOLLYWOOD Magazine, I read an article concerning the ban on purchase of scenarios from unknowns. The studios must remember that if it were not for the unknowns there wouldn't be any need of a studio. Our dimes and quarters, no matter how small they seem, pay the salaries of actors, actresses, directors, etc.

How are the unknowns to get in touch with a responsible agent. I have several outlines of original stories I wish to submit. I am a faithful reader of HOLLYWOOD Magazine. I haven't enough money to consult an attorney, let alone start a lawsuit.

I suggest a contest; say a two-hundred-word outline of a story, each entry to become the property of the sponsor of the contest. This would avoid lawsuits if a story used later would resemble an entry. This would give unknowns a chance.

I am submitting a story for Shirley Temple to suggest what I mean. I'm on the level, please believe this is no trickery. This story should be of interest when Shirley loses a front tooth.

Thank you,

Vivian Slingerland,
1010 E. Ruth St.,
Flint, Michigan.

Fawcett Publications will consider Reader Slingerland's contest suggestion. —The Editor.

• •

Reader's Recommendation

Dear Editor:

Never before in my life have I seen such a well done motion picture epic as *La Maternelle,* the French language picture now showing at various houses throughout the country.

I took my family to see it. Subtitles running with the action make the picture understandable to every person in the audience. We not only enjoyed the picture but it brought all of us closer together in the sweet understanding portrayed on the screen.

Madeleine Renaud of the Comedie Francais is the leading lady, but the real star is a little child, not more than 10 years old, Paulette Elambert. She is not "pretty" like Shirley Temple. There is nothing "cute" about her. Even her shape is scrawny. But that child can ACT as no child star ever seen in an American made film can act. She is a "natural," and she is lovable without more than three smiles in the whole picture.

It is a picture that deserves more attention than it is receiving in America . . . and I am writing this letter because as a father I think it SHOULD be shown, as a CRITIC I think it is better than any American film I ever witnessed, and as an average theatre goer I think it *is* entertaining.

The recording is poorly done, the only fault, probably due to inferior sound recording equipment in France, but after the first few moments even this small defect is forgotten so intense is the drama which unfolds for all to understand and admire . . . and remember for years afterwards.

Cordially,

Gilson Willets.

• •

"Color" for Color Blind

Dear Editor:

Bing Crosby *can* arrange to determine all colors correctly if he wishes to do so, by the use of color filter glass or transparencies of other types. (Enclosed is a report from the Transactions of Ophthalmology of the American Medical Association.)

Sincerely,

Vernon A. Chapman, M. D., F. A. C. S.,
Hollywood, Calif.

Dr. Chapman's suggestion is an outgrowth of an article on Bing Crosby's notorious color-blindness (June HOLLYWOOD, p. 26). To enable Crosby and others similarly afflicted to determine the difference between red and green traffic signals, safety spectacles have been developed. The upper half is red-free filter glass; the lower part clear glass. When a driver peers through the filter, a red signal appears black, a green light remains its usual shade of gray.—The Editor.

• •

More Clubs for Your List!

VICTOR JORY—Eastern Branch, Frances Grady, 11 West St., Bangor, Maine; Western Branch, Betty Bass, 524 N. Elena St., Redondo Beach, Cal.

RIN TIN TIN, JR.—Lou Heshrot, Wassookeag School-Camp, Dexter, Maine.

RALPH BELLAMY—Jeannette Mendro, 4939 Gunnison St., Chicago, Ill.

MOVIE FAN FRIENDSHIP CLUB—Chaw Mank, 226 East Mill St., Staunton, Ill.

CESAR ROMERO—Chaw Mank, 226 East Mill St., Staunton, Ill.

GEORGE BRENT—Helen Henderson, 162 Highland Ave., Kearny, N. J.

TOM BROWN—Ebba Ebraue, Jr., 45 West 45th St., New York, N. Y.

JACKIE HELLER—Virginia Gilliland, 5321 Kimbark, Chicago, Ill.

JOE PENNER—Sidney Vousden, 34 Strathmore Blvd., Toronto, Ontario, Can.

Bannister-Harding Battle News

LONDON, ENGLAND.

MISS ANN HARDING, amply surrounded by barristers prepared to defend her from arrest should her ex-husband, Harry Bannister, carry out his threats to come here and swear out warrants for kidnaping has the full sympathy of the film colony in London.

More, we are given to understand that a group of Hollywood friends, directors and actors, have advised friends here that they will contribute to a fund to fight Bannister should he make such attempts.

Bannister has vowed more than once that he intends to drive Ann Harding from the screen.

Convinced that Bannister is using all the means in his control to harass Miss Harding, and that his attempts to gain control of daughter Jane are merely a smoke screen behind which he can carry on a campaign of vengeance, the Hollywood group has become so incensed over his tactics as to proffer funds to be used in her behalf.

When he referred to his wife as "the sweetest, most wonderful woman who ever lived," and, again a year later, as he set out to re-woo her, when he told interviewers, "Ann is the one woman in the world for me."

Ann might have re-married him about that time, too, had not he become involved in a short-lived, comical and widely publicized betrothal to Mary McCormic, the opera star, who shortly before had divorced the late Prince Serge Mdivani. His antics proved too much for Ann!

Because she refused to see him after that, Bannister launched his series of court actions, all of which, to date, have resulted in complete victories for Ann, the most recent of which came when the California supreme court ruled she was free to take Jane with her to England while she fulfilled a two-picture contract with a British studio.

She posted a $5,000 bond to insure the return of the child to California by Christmas, 1936.

Ann has sacrificed riches in the way of talkie offers and has cut wide gaps in her bank account to contest Bannister's many moves, and it is because her Hollywood intimates are aware of her huge outlays in attorney fees that they cabled the offer of financial assistance.

Meanwhile, the star has cast into the discard all plans she made a year ago to wed her childhood friend, Major Ben Strawbridge, U. S. A., and retire to private life. This despite the recent revelation that Bannister had secretly married Leah Welt, a Dayton, Ohio, widow, six months earlier.

"Nothing matters now—marriage, career or money—nothing but the safeguarding of Jane's future," Ann has said.

Due to heavy legal expenses, a long illness, and the cost of a retinue to protect her and Jane, Miss Harding's finances are depleted. It was not generally known until recently that Bannister was given a property settlement, amounting to a reported sum of $100,000, at the time of their divorce.

Listen in, GIRLS!



MR. PAIGE
Paige & Barton, Inc.

MISS NORRIS
Wells Employment Agency

"Please send me another secretary, Miss Norris. I had to let that other girl go."

"Why, what was the trouble, Mr. Paige? She had a splendid record as a worker."

"Oh yes, she was good in her work, all right. But I just couldn't stand to have her around."

"I'm so sorry."

"And say, buy some Mum for the next girl and charge it to me, will you?"

"I certainly will, Mr. Paige."

UNDERARM perspiration odor is an annoyance men will not tolerate in a girl, either in the office or in social life. And why should they, when it is so easy to avoid—with Mum!

Half a minute is all it takes to use Mum. A quick fingertipful under each arm — and you're safe for the whole busy day.

If you forget to use Mum before you dress, use it afterwards. It's harmless to clothing, you know. And it's so soothing to the skin, you can use it right after shaving the underarms.

Mum does just what you want it to do. It prevents the disagreeable *odor* of perspiration, and not *the perspiration itself.*

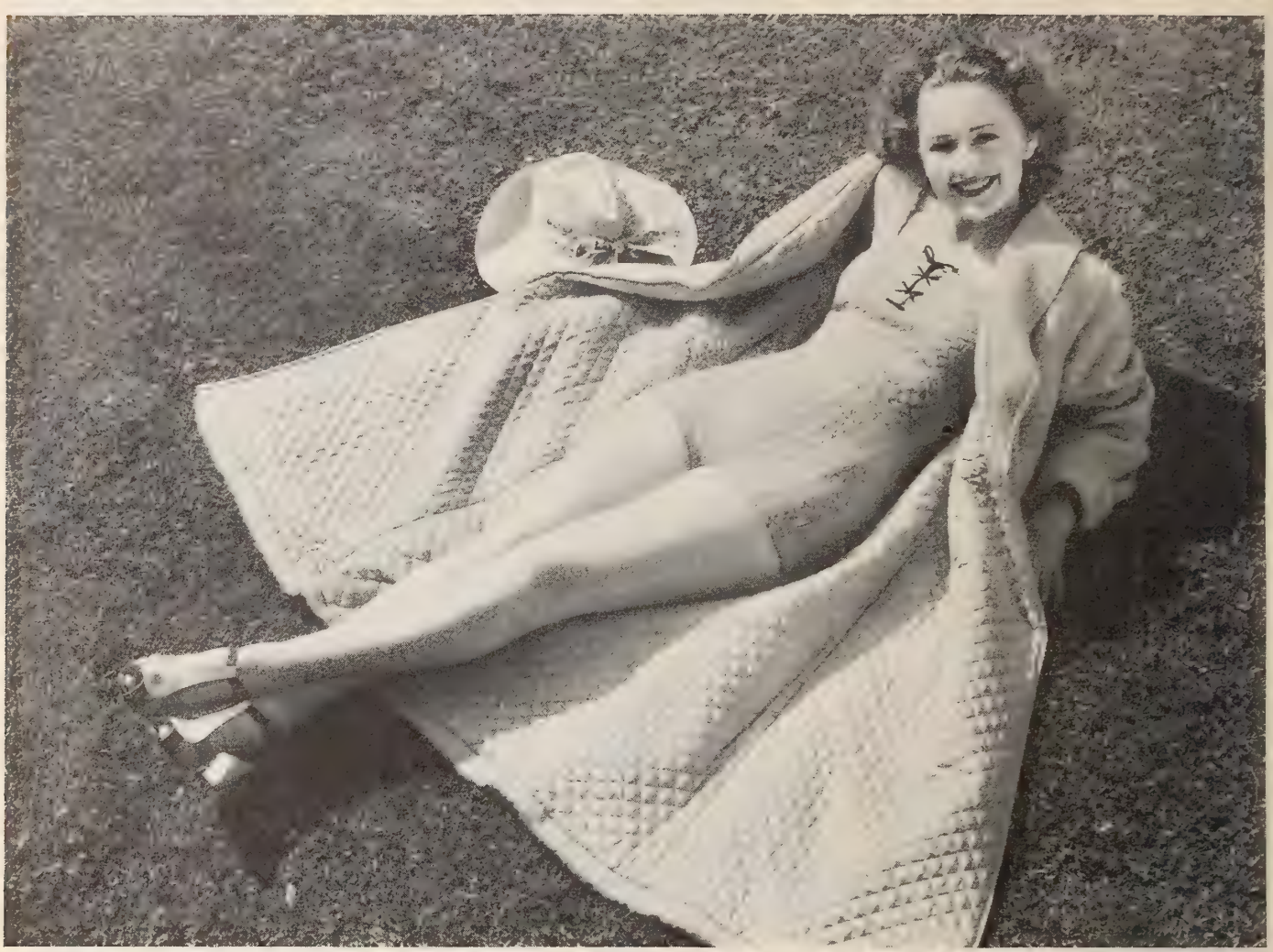
Remember, a fresh daintiness of person, free from the slightest trace of ugly odor, is something without which no girl can hope to succeed. Make sure of it with Mum! Bristol-Myers, Inc., 630 Fifth Ave., New York.

MUM



ANOTHER USE FOR MUM is on sanitary napkins. Enjoy the relief and freedom from worry about this source of unpleasantness, which Mum affords.

takes the odor out of perspiration



Olivia de Havilland's fine performance in *Captain Blood*, and again in *Anthony Adverse*, makes her one of the most promising younger players on the screen





You are going to be pulled in for a ducking, says Kay Linaker, but Mary Treen, Priscilla Lawson and Louise Henry ducked Kay instead



What, you can't swim? All right, Priscilla and Louise, throw out the life line! Enough is enough!

Imaginary Conversations

Interrupted by Charles Rhodes

Can you guess what they were saying when our cameraman snapped these?



Lucille Ball to Henry Fonda: "Why, Hank!" Ginger Rogers to Jim Stewart: "You say the nicest things!"



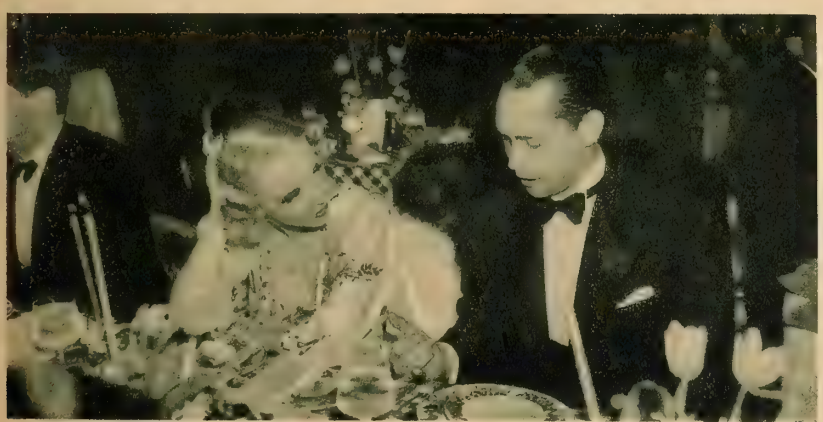
Jack Oakie: "Am I laughing . . . he doesn't know she's married!" Wally Beery, to Mrs. Oakie: "How's about a little dance, sweet one!"



Gene Raymond to Jeanette MacDonald: "And folks are saying we are going together . . . can you tie that!"



Harpo Marx (with Mr. and Mrs. Stu Erwin): "Just wait till I shake her husband!"



Franchot Tone, to Virginia Bruce: "It's this way—Joan might not understand."

Actually, we know this is what they did not say!

The Star Who Doesn't



Robert Taylor's start toward stardom was innocuous, but a steady succession of hits has placed him at the very top

FAIR DAMSELS MAY flutter and palpitate in a thousand movie theatres while Robert Taylor is on the screen, but that young man is blissfully unaware of these flurries.

Even a flight to New York for personal appearances and a radio broadcast, during which he was mobbed by fan-atics who grabbed a shoe, a tie, and lifted him bodily from the sidewalk, has failed to convince Bob that he now out-ranks Gable as No. 1 star of the country.

When told this fact on his return, he poo-pooed the whole fantastic idea. Believe it or not, he does not know he's famous!

The logical reason for this phenomenon is usually overlooked in a town accustomed to pomp and glory and fireworks accompanying the sensational success of a player. No such blaze moves through the studio when Bob Taylor reports for work with such stellar luminaries as Janet Gaynor, Loretta Young, Irene Dunne, Joan Crawford. Bob was not reared to expect a fuss to be made over him. He is acutely embarrassed by any kow-towing.

Spend twenty-one of your twenty-four years in Nebraska, and you'd know why this is the case with Taylor. He rode his own cow ponies from the time he was eight years old. All about him was a limitless, calm horizon. In the little town of Beatrice, where he grew up and went to school, the Hollywood style of putting on "front" was unknown.

The only son of Dr. and Mrs. Spangler A. Brugh (Taylor is his screen name), Bob could have become a spoiled child in his formative years. Only sons usually are, particularly in a family of considerable means. The Brughs, aware of such dangers, firmly avoided the temptation.



Every time Taylor co-stars with a dazzling lady, romance rumors start up. You've probably heard them about him and Loretta Young, who played together in *Private Number*

Know He's Famous . . .

As a result his habit of mind is fixed upon their rules of living: innate modesty, good manners, good taste, and moderation. Valued traits, these, which are so thoroughly ingrained as to protect the son fully against gaping pitfalls prepared for all Hollywood stars. Make no prediction of a rush of vanity to the head in this instance.

Proof Of His Calmness

● ACTUAL INSTANCES, HOWEVER, will best demonstrate the odd fact that a star can be unaware of his fame, even with the entire country in a furore.

It was during the filming of *The Gorgeous Hussy*, starring Joan Crawford with Bob playing the lead, that he was invited by HOLLYWOOD Magazine to join a group entertaining seven contest-winning girls. An apology would have been accepted from him for inability to attend, for picture making is gruelling work—yet Bob was first to arrive and graciously did his part. Such courtesies are not common in starland.

Realizing that this was an unusual young man indeed, we quietly investigated the facts in the case.

At his studio an effort was being made to induce Bob to make a personal appearance in New York. For reasons he kept to himself, Bob did not want to go. And this is why, as he informed your HOLLYWOOD reporter:

"I'm afraid the studio will discover I'm not such a good drawing card, after all."

This surprising attitude is difficult to believe, yet it is no exaggeration.

Having never been to New York, Bob was inclined to think that his arrival would create no especial excitement. True, Nelson Eddy came back to M-G-M with echoes of his receptions still ringing in his ears, but Nelson, according to Bob's point of view, is another story. "Even without his magnetic personality, his voice would make him great," Bob points out—with considerable logic. "I am by no means an important actor with a stage following. I have no remarkable talents. I'd rather stay here and go on working my way up."

We pointed out the publicity value of a cross country trip—how reporters and cameramen would bombard him at every stop from Albuquerque to Yonkers.

Bob grinned amiably, and shook his head. "That would be a pretty hard job for any studio to arrange," he insisted.

First Trip From Home

● ONE REASON FOR his naiveté is his utter lack of conceit or professional jealousy. Another is his home training. He was eight when he climbed his cowpony for a fifteen mile ride to his grandmother's place. His father, the town's leading doctor, waved him goodbye. Some miles out of town the lad called his father on a rancher's phone.

"It's pretty far, Dad," said a childish treble. "maybe I'd better come home."

"You go on to grandmother's," said his father. And the boy finished his ride. He learned self reliance the hard way. An only son, Bob was obliged to devise his own entertainment and be self-sufficient. He is that way today—a few friends suffice. There was another advantage to his upbringing; his mother and father gave him adult companionship, and this means usually an adult-minded child you can reason with.

All of this was to help Bob over the jolts in Hollywood. He got into pictures not because he happened to be born with those clean-cut features which exemplify the American girl's dream of the American boy; he got his break playing the difficult rôle of the hard-drinking, cynical Captain Stanhope in *Journey's End*, at the Pomona playhouse. A Metro-Goldwyn-Mayer talent scout saw the performance and he was signed.



Especially wild were the rumors of a romance between Taylor and Janet Gaynor when they made *Small Town Girl*



Taylor is a young naval officer in Joan Crawford's forthcoming picture, *The Gorgeous Hussy*, a story of the early 19th century



Next in line for Bob Taylor is *Camille*, starring Greta Garbo. This composograph shows how they will look in love scenes

Bob was still a greenhorn from Nebraska. He had attended college for two years at Doane, Nebraska, and then his mother decided to bring him to Pomona to finish his college education. He continued in school after signing with Metro, graduating with his degree as Bachelor of Arts.

Time went on and very little happened to further Bob's career. He began to feel as if he were the forgotten man in this huge studio. His earlier success in amateur theatricals began to seem rather insignificant to him.

Back in Nebraska, at the Paduah Hills Playhouse, he had taken the rôle of Armand in *Camille*, and done well by it. Now, he was beginning to believe, he couldn't qualify for a walk-on bit in one of these huge productions going on in the world's largest motion picture studio. Finally he took his courage in his two hands and went to see that omnipotent and mysterious figure, Louis B. Mayer. Bob asked for a release from his contract. In fact, he insisted. He intended to go to New York and try to find stage work.

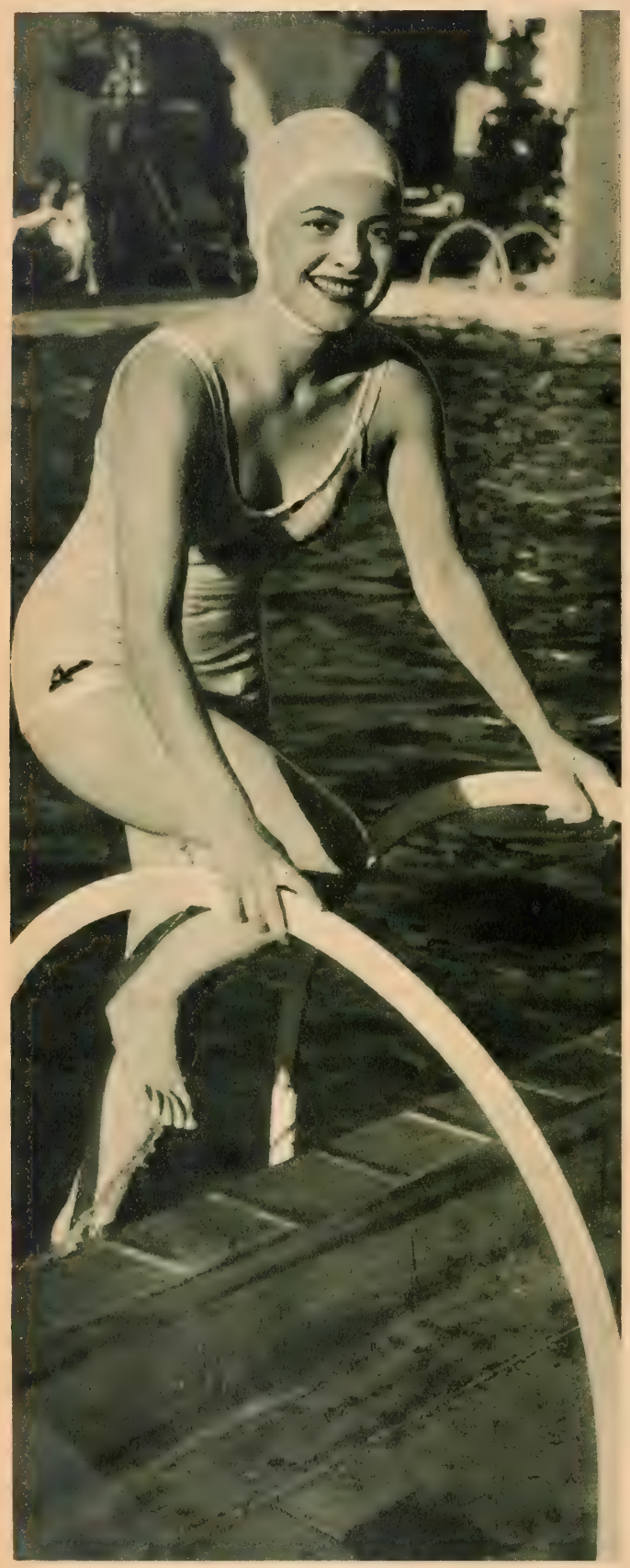
A Dazzling Wardrobe Appears

● MR. MAYER shook his head. "You have a future with us," he said. "You've got grit. You've shown you can act. Maybe you've had some tough breaks so far, but we'll put you to work. Meanwhile, we'll do some campaigning for you."

Bob wasn't quite sure what that meant, but he soon learned. The studio wheels began to grind. Bob was called in and slicked up by the wardrobe department. Four good suits were added to his private collection, and Bob noticed "Okayed by

[*Continued on page 64*]

Errol Flynn's Unofficial Sweetheart



Olivia de Havilland's success in *Captain Blood* gave her the leading lady rôle in *Charge of the Light Brigade*, Errol Flynn's second picture

ERROL FLYNN, dashing star of *Captain Blood*, has an unofficial on-the-screen-only sweetheart, one who meets the approval of his lovely wife, Lili Damita, and the world at large.

Perhaps, if you saw Olivia de Havilland in the pirate picture, you share with us the desire to find these two new and exciting personalities in more films together. And we're going to get our wish!

Olivia, petite and big-eyed, is Errol's leading lady in *Charge of the Light Brigade*. Warner Brothers are just completing the picture now. And here's news! Warners soon will go into production on *The White Rajah*, and again Olivia is scheduled to play opposite Errol Flynn. It is interesting to note here that *The White Rajah* is a story conceived by Flynn during his own adventures in the Far East. It is co-authored by the star in collaboration with William Ulman, Jr., whose stories you have often read in HOLLYWOOD Magazine.

But back to Olivia, whose own story deserves full mention. We were kidding with her about this screen romance with Errol, and she flipped back like this:

"I won't marry an actor because most of them are impractical."

We suggested that Errol was practical enough.

"He's practical, all right," she admitted, "but he's married, you know. To Lili Damita. And she's awfully nice. We're good friends. She often comes on the set when we are playing together in pictures. No, Errol's not exactly the type. And besides, if he were—and he weren't married—it still wouldn't mean a thing.

"I am a little in awe of him, incidentally. Why, when we finished *Captain Blood* he really astonished me when he said he would like to have me play a romantic lead with him again in his next picture. I had thought he was just sort of putting up with me. So, you see, we may be screen sweethearts, but I don't really know him very well. He's hard to know. He surprised me again by asking for me in *The White Rajah*. That ought to be a lot of fun to make. I hope we start it soon."

Lightning In Her Life

● A YEAR AGO Olivia de Havilland lived a quiet, peaceful life of total unsophistication in the small California town of Saratoga; today she is still living the same sort of way, excepting that she is one of the most talented, beautiful and successful young actresses in all Hollywood.

That's a lot of change for one brief year, yet it has not affected our pretty home town girl in the slightest. It is a fortunate thing, for whether Olivia realizes it or not, her phenomenal success is due in part, at least, to the fact that she has the naiveté of an unspoiled child.

Olivia, standing here before us with sparkling, large brown eyes, finds it a little difficult to believe her own success story.

"It all happened so suddenly and unexpectedly," she explained to us, dimpling into a smile. "Why, I have been in Hollywood a little more than a year now, yet it seems only yesterday that I was back in Saratoga reciting a little Shakespeare when mother would see fit. Things occurred so fast after that. It is difficult to diagnose what happened, but no small part of my picture is filled with emotional *fear*."

People who know Hollywood can understand how a young actress can be frightened nigh out of her wits at the thought of facing a camera, but unless you have worked under the lightning touch of Max Reinhardt, you have never known what it is to be really uneasy before the camera.

Child Of The Far East

● REINHARDT IS THE transition point in Olivia's otherwise smooth-flowing life. Although she was born in Tokio, Japan, where her father was practicing law, that period of her life means little to the actress. Her parents brought her to California when she was three years old. And amid the 800-odd occupants of little Saratoga, Olivia grew up into the lovely lady you have met on the screen.

Her mother, an accomplished elocutionist, later became a professional reader specializing on Shakespearean plays. Gradually her mother allowed her to read small rôles, then better ones. Last year Olivia won a scholarship to Mills College and on the brink of matriculating, met Max Reinhardt through a friend.

At this point lightning entered her life. The chain of events went flashing around. And Olivia's memory of succeeding weeks is one punctuated mostly with fear and trembling and no small

[*Continued on page* 56]

Clark Gable Gets Dunned



Clark Gable

● Strange Are The ways of Hollywood, as Clark Gable will testify. A few years ago Clark was lucky enough to land a job as an extra at Warner Brothers studio. He drove his ancient Ford to work and parked it at a Burbank garage. The garageman did some work on the car for Clark. He had to charge it, and Clark paid on the bill when and if he had a few spare dollars.

The other day the gates of the studio opened wide to admit Clark in his big Deusenberg. It purred through the streets of the big lot, while stars turned to gape. Clark Gable was co-starring with Marion Davies in *Cain and Mable*, and the place was his, lock, stock and barrel.

And on the set a man approached Clark. His face was vaguely familiar. He was working as an extra. "You still owe me two bucks, Mr. Gable," he said, "for fixing your Ford."

It was during the making of this film that Gable kayoed his sparring partner, bringing as a result an offer to appear in the ring against Max Baer.

A Hollywood Husband Makes Good



Claudette Colbert

● How Long Has this been going on? That's the question Hollywood is still asking in the wake of Claudette Colbert's marriage to silent, privacy-seeking Dr. J. J. Pressman.

Michael Bartlett is one authority who can tell you that Claudette knew her husband-to-be pretty well back as far as *She Married Her Boss*, a Columbia picture made last year. At that time Claudette was complaining of a slight throat discomfiture. Bartlett suggested she see his throat specialist as a precaution.

"Oh, I know a very good one myself," she replied. "And besides, he's a personal friend."

Personal Friend Pressman soon became her husband. Proof that he is a very good throat specialist indeed comes from the minutes of a recent medical convention: Dr. Pressman announced a new method of combatting cancer of the throat, heretofore considered incurable. By means of a new and intricate device, Dr. Pressman is able to lower a heavy load of radium into the windpipe, exposing the tumor to the full force of the radium's bombardment.

Fearful of violating any of those ancient tabus of the medical profession, which forbids publicity of any sort, Dr. Pressman won't permit his wife to discuss marriage. Silent Claudette; unhappy fan writers!

Up in the Air With Paul Kelly



Paul Kelly

● Of All Places to conduct an interview without fear of interruption, there's nothing to beat a transcontinental plane. No phones ringing, no bill collectors, no butler to come to the rescue of your victim. You've got him where he can't squirm away.

We were four thousand feet above the Painted Desert. Paul Kelly and his wife, Dorothy, were returning post haste from New York, to enable Paul to go to work in *Women Are Trouble* at Metro. And who should they find aboard ship but me, the demon reporter! This is what Paul told me:

"I don't see how these pilots stick so well to a straight line. A little more than a week ago my friend, Roy Gordon, and I were poring over maps showing the air routes to New York, and Roy told me I would have to be navigator while he flew his cabin plane across the country. So Dorothy and I loaded our bags in his plane and started off. It was easy for awhile. I could spot the railroads, lakes, beacons and so on, way down below. They all checked against the map. But when we got over the Alleghenies, I must have turned the map upside down or something. Anyway, first thing we knew, there were canyons below us where there should have been beacons. Nothing matched up, at all.

"We cruised about while I frantically pawed through maps and flattened my nose against the window, trying to decide where we were.

Muddy Field Adds Woes

● "Well, There Was nothing for us to do but to set the plane down somewhere and ask at the nearest filling station which road to take. Unhappily, Roy picked a plowed field soppy with mud. We trudged across that field to a farmhouse and found out where we were, and then we couldn't take off because of the mud. Dorothy and I lugged out the bags and Roy managed to get the plane into the air, without us. A mile away was a good pasture, however, where he picked us up. After that he followed the maps himself."

Paul Kelly doesn't mind a little excitement like that.

Presently Lake Arrowhead lay below, a jade lying in the midst of the pines. Paul put his nose to the plane window. So did Dorothy.

"Ooff—look at that road!" shivered Dorothy. "I should think people would be afraid to drive those mountain curves. They give me the willies." She sat down, thankful to be in a comfortable airplane.

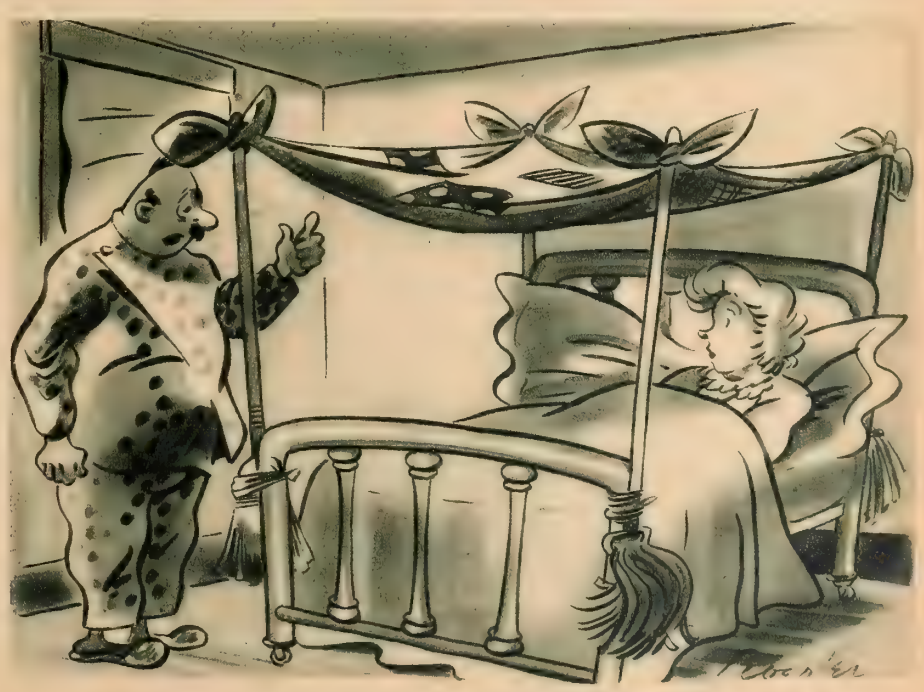
"Too bad we don't fly in over Chatsworth," Paul remarked. "I'd like to wave to *Six Bits*."

Safe at Home Again

● That's The Name of the polo pony given him by his late good friend, Gordon Wescott, who was killed in a polo game. Paul keeps *Six Bits*, with his three other ponies, on his ranch. Next to Paul's place they are filming *The Good Earth*. He can lean over his fence and watch Paul Muni, if he wants to.

The big TWA sky liner began to lose altitude just beyond Pasadena. The airport was only ten miles ahead; a matter of three minutes.

"I'm going right back to New York soon as I finish work," Paul said. "Got to pick up a couple suits I ordered." And the interview was over.



"Must you have everything you see in the movies?"

Myth Dorothy Parker Vs. Mrs. A. Campbell

Men seldom make passes
At girls who wear glasses.
—*Dorothy Parker Proverb.*

EVERYBODY KNOWS *of* Dorothy Parker, author of barbed epigrams and perpetrator of slightly naughty pranks, but few people *know* her.

And what she is like in person is a mystery; a somewhat Garbo-ish legend surrounds her—she is by way of being a myth. We decided that if she would open up, reveal all, and let the chips fall where they may, we'd have a real story. Well, she did.

In the first place, she isn't Dorothy Parker at all—she's Mrs. Alan Campbell. On the studio directory you'll find her listed as *Campbell, Dorothy P.* Although she worked for Metro-Goldwyn-Mayer and is under contract to Paramount, she does not appear in the Motion Picture Almanac, a weighty tome which includes everyone else in the colony.

It is a little amazing that this sophisticated young lady, whose doings and sayings are repeated all over this broad land, should be as shy as the proverbial violet.

She is, to describe her more fully, a pretty, plump, dark haired woman with bangs.

The bangs, a black band across a white brow, make her easy to recognize, yet she can escape notice in public with no more difficulty than a mouse. But those scratchings you hear are from Dorothy.



Dorothy Parker is also the wife of Alan Campbell, and if they aren't a happy pair you never saw a set! You can't believe all those wisecracks attributed to her and this interview tells why

She's Not A Humorist

● SHE POSITIVELY IS NOT a humorist, despite her reputation. She is happy only when she is writing something sad.

Yet the jokes credited to her make you think of Parker as being a mixture of W. C. Fields, the Four Marx Brothers, and G. B. Shaw, all under one tent—a quip-on-the-trigger lady of literature who would make Puck, himself, look like an undertaker arranging a lily.

Actually she never makes speeches or casts a vote, is always tucking herself away in far corners, and wisecracks only when she can't help it—like a mental *burp.*

This fact lends credence to her statement:

"I don't make up half of those wise cracks—it's Bob Benchley's nefarious work! He makes 'em up and blames 'em on me!"

The astounding disclosure that Robert Benchley is ghosting for D. Parker Campbell explodes one of the most prevalent myths about her. At the same time she admits her guilt to a few somewhat dubious pranks.

For instance, that story they tell about her first visit to Hollywood when she worked at Metro, and solved the problem of getting visitors to her office, is true. The

[*Continued on page* 42]

A PAIR OF OLD SKATES » » DOROTHY STONE, DON WOODS



Always a new game—and this one looks exciting. Don Woods and Dorothy Stone try a game of tennis on skates. All went well—



Until Dorothy lost control on a curve. That's right, Don—rush right over and see what you can do to help the young lady!



—*Charles Rhodes*

Oh, well, it was lots of fun while it lasted. Don't forget the liniment for the sore muscles, too!

Has Mae West Reformed?

MAE WEST has hit the sawdust trail. Ever since she played the lady evangelist in *Klondike Annie*, the Pleasure Lady of the Screen has been undergoing a noticeable moral transformation.

She no longer visits the glittering night spots of Hollywood.

Her ringside seat at the American Legion boxing stadium has been vacant for weeks.

The beaches see no more of her million dollar curves. She gets her sun tan on an apartment house roof.

Smart shops send clothes and jewels to her suite. She does her shopping at home.

Los Angeles Chinatown is gloomy. She was its most distinguished chop-suey patron. But no more.

Fewer persons are admitted to her apartment. She shuns interviewers.

Even her taste in literature is changing. Once she studied biographies of famous courtesans. Now she prefers books of more uplifting qualities.

She Lived A Role

● FOR YEARS MAE LIVED the rôle of Diamond Lil, the worldly character she immortalized on the stage and later brought to the screen in *She Done Him Wrong*. It was a memorable performance because Mae, as Diamond Lil, was simply being herself.

Is history repeating?

Did Mae's last screen rôle, that of the pseudo-evangelist, sober her disposition, alter her outlook on life?

Hollywood observers believe so.

There are indications which endorse the theory.

In *Klondike Annie*, as you will recall, Mae played a woman of the world, a glamorous sinner, who donned the solemn raiment of Sister Annie, a gentle evangelist, when the latter died on a strenuous voyage to Alaska.

Mae's purpose in assuming the dead woman's identity was to outsmart police officers hot on her trail with a murder warrant. She succeeded better than she bargained. Not only did she evade the law, but she really began to live and believe in her odd masquerade. The kindly spirit of Sister Annie possessed her and Mae became a tremendous influence for good, a genuine soul-saver in the rough mining town.

Mae loved the character of Sister Annie. She created it in writing the screen story for the picture. She took the rôle seriously, lived it before the cameras. And when the last foot of film had been shot the spell of the lovable evangelist continued to sway the flaming lady of the flickers. Mae had played her part too well.

The Change Becomes Obvious

● SHORTLY AFTERWARDS evidence of Mae's changed personality and habits made its appearance.

She curtailed social activities.

Curbed her sporting instincts.

Made fewer appearances in public.





It was while playing in *Klondike Annie*, above, that Mae West encountered a new and potent influence in her life. The oldtime Mae you see below soon changed

Selected more conservative clothes.

Wore less jewelry.

Increased her charitable contributions.

Visited a neighborhood church more often.

More and more, she sought the sanctity of her apartment home high above the seductive night lights of Hollywood.

Like Garbo, she preferred to be alone.

In keeping with her new passion for simplicity and seclusion, Mae makes fre-

[*Continued on page* 55]

FLASHING SWORDS » » » CLAUDE RAINS, LOUIS HAYWARD



Tense moments from Warners' *Anthony Adverse*. Louis Hayward, as Anthony's father, hurls wine in the face of antagonistic Claude Rains



The battle starts! Swords clash on the set as these men battle literally for their lives. One sword thrust tears Hayward's trousers



The battle over, Hayward dies as his loved one, (Anita Louise) kneels by him. Thus the birth of Anthony Adverse presaged a stormy life

The Nightmares in Margot Grahame's Exciting Career



IF YOU'VE EVER wondered what a star dreams about, Margot Grahame is a good one to ask. She has dreamed better plots than ever were written for the movies. And as for her nightmares . . . !

The luscious blonde star of Columbia Studios has reason to believe that dreams mean something. When she wakes up she can remember them vividly, and some of those visions cause her brow to knit with thought.

She dreamed about money one night. It was counterfeit, as unreal as a figment of the imagination. The next she knew she was in *Counterfeit* with Chester Morris. Usually Margot (the "t" is silent as in cranberry) plays the rôle of a lady of the evening, for she is the knee-plus-ultra in sex appeal. In *The Three Musketeers* she was a courtesan of high degree and nothing less than rubies won her favor, but in *The Informer* a shilling was sufficient.

Success Without Riches

● HER MOST ASTONISHING adventure followed hard on the heels of a vision of her mother's. It is a Cinderella story almost beyond the bounds of magic.

Margot Grahame was living in London, in a rather attractive apartment and with no money to pay for it. While she had enjoyed considerable success and no small amount of renown as an actress on the stage and screen, there was no denying that now she was broke. Here and there along the street she owed a bill or two, and her wardrobe was getting frayed at the edges. Her fiance, Francis Lister, was having just as much a struggle in New York, with the ocean between them.

"If only something would happen!" she exclaimed to her mother.

"The phone will ring in a moment. It will bring good news," her mother remarked placidly. Some uncanny prescience has always guided Mrs. Grahame. Margot was impressed.

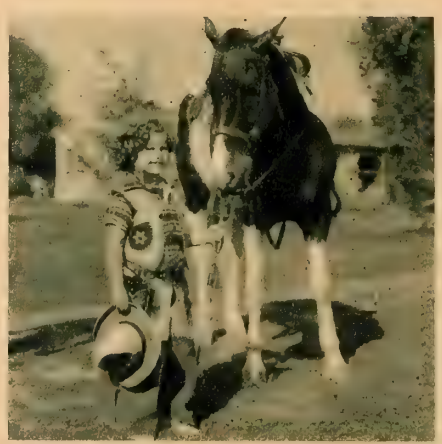
But a few moments later when the phone did ring and a voice said: "How

[*Continued on page* 59]

A WESTERN SONG . . . . . SHIRLEY TEMPLE



To be a cowgirl! That's one of Shirley Temple's many ambitions, and she practices every time her mother takes her to the desert



The pony is tame and friendly, but then—who wouldn't shine up to little Shirley? She's not only able to ride the animal, but she also—



can toss a rope around in several directions. Shirley is going to learn to lasso from a horse as soon as she can convince her elders it's safe!

The Stones Live In Glass Houses





Fred Stone and his daughters are the closest family pals Hollywood has ever seen. Left, Paula and Carol go riding with their famous father. Right, Stone, Paula and Dorothy gather around as Managing Editor Jack Smalley goes through their clipping book

THE STONE FAMILY, which is very much in the spotlight these days, must by this time be hardened to puns. In the public prints they have suffered such horrors as "Cast Stones in New Film;" they have been the "Stones That Gather Much Moss" and have, of course, been "Rolling Stones," "Stepping Stones" and what not.

Fred Stone, head of the clan, chuckles over such by-play. He knows that when father, mother, three daughters and a son-in-law are in show business, the Stones must also suffer the necessity of living in glass houses.

Theirs is one home in Hollywood where you could leave the shades up and have no qualms about it. They are without doubt the happiest, as well as the most interesting, of all Hollywood families. When all together, the roll call is this: at the head of the table, Fred Stone, petted and pampered darling of the family, sixty-two years old but so strong and filled with health that he appears in his forties, movie star in his own right with *Farmer in the Dell, Trail of the Lonesome Pine* and *Alice Adams* to his credit.

At the other end of the table would be Mrs. Stone, who was the lady lunatic in *Wizard of Oz*, and fell in love with the scarecrow. She wasn't so crazy! And in between are the younger Stones, all troupers.

Paula, The Redhead

● PAULA STONE is that redheaded one, slim, vivacious, and having a grand time in Warner Brothers pictures. The way she spoils her Daddy is something scandalous. If it's raining he's got to wear rubbers; if he sits in a draft he has to move. He complains bitterly of all this attention, and loves it.

Then Dorothy, who is small, rather shy, and a golden blonde. Dorothy is making her first picture. Dorothy is the chief dancer of the feminine contingent, and it was while she was dancing in London that she married Charles Collins.

Charles, then, is next as we make the rounds of introduction. He is in a continual feud with Paula. Charles does magic tricks which Paula exposes. But we are gazing upon a really famous young man, who, believe it or not, stars in his first picture, and a million dollar production at that.

The film is *Dancing Pirate*, all-color extravaganza of early California, in which he is the dancing pirate who wins Steffi Duna.

Carol is the only member of the Clan who is sticking to New York, where she made a hit in *Her Week End*. She'll be in pictures sooner or later.

Add them all up, and this is a family with enough talent to fill a dozen households. With every one an actor, or actress, one would think that there would be considerable turmoil and temperament blowing off the lid of things. Not so. For one thing, Fred Stone still wears the pants and bosses his menage.

Fred Stone, without question, was the greatest attraction Broadway ever knew. His plays would run from three to five years. His scrapbook, which we inspected the other evennig, is a history of showbusiness and a chronicle of the golden age of the theater. The first clipping, published in a small Kansas weekly, was an inch long and told how Eddie and Fred Stone were practicing tight rope walking in the back yard for a kid circus. That was more than fifty years ago. The latest is a rave filling many columns of type, on Fred's work in *Trail of the Lonesome Pine*, first all-color outdoor film.

Famous Stage Team

● IN BETWEEN Is a story of a great career. The team of Montgomery and Stone always brought out the S R O signs on the box office window. When Dave Montgomery died in 1917, Fred was broken-hearted. Their play, *Chin Chin*, had broken all records. But he went on to even more astonishing successes.

His favorite show was *The Wizard of Oz*, which began in 1903 and went on forever. But it is another generation that remembers that gala era, when Fred Stone was to be found heading the attractions in such well remembered productions as *The Red Mill, Jack O'Lantern* and others.

He and Will Rogers were pals, in every sense of the word. Fred was Will's idol. Fred could do everything a man would want to do, besides being the ace of his profession. Fred could box with Jim

[*Continued on page* 60]

PICTORIAL BIOGRAPHIES—CAROLE LOMBARD



1. Carole Lombard was born October 6, 1909, at Fort Wayne, Ind., and came to Los Angeles at seven. She started with Mack Sennett, but soon became a Pathé girl proudly wearing their rooster



2. At Pathé Carole learned all the lessons, including posing for Christmas publicity pictures. She sat in on story conferences, developed real sense of dramatic values



3. From Pathé she went to Paramount as leading lady in a musical, and the glamour girl personality came into full flower. Note the contrast in sophistication with her photo in the beret!



4. On loan to Universal, Carole made *My Man Godfrey* with ex-husband William Powell, hitting a new high spot in a field where she seems ideally suited—romantic comedy

W. C. Fields Laughed at Death!

THEY BROKE THE MODEL after Bill Fields was created.

When I finished filming *Poppy,* the comedy which will mark our favorite comedian's return to the screen after a long illness, the editor requested me to tell the story of the indomitable spirit and courage of W. C. Fields.

We completed *Poppy* three weeks behind schedule, but I shudder to think of how many weeks behind we might have been if Bill Fields had not insisted upon working day after day when he should have been home in bed.

To show how sick Bill was, he went to the hospital the middle of June with a temperature of 104. He had been recuperating at Soboba Hot Springs, and was taken to Riverside Hospital to fight pneumonia with the use of an oxygen tent. Stricken as he was, Bill kept up his spirits and kidded with Dr. Jesse Citron, his personal physician.

If he had not gamely struggled through the making of *Poppy,* his strength would not have been sapped to the point where his life was in danger—yet Bill has always been willing to make such gambles.

When called upon to relate this story, my thoughts ran to "laugh, clown, laugh" and "the show must go on" even though these phrases have become somewhat bromidic.

Besides, while these heart-rending phrases unquestionably describe the situation, he is not the type of man to appreciate sympathy to any great extent. He has never known the meaning of self-pity.

If anyone had the temerity to suggest to Bill Fields that he was being "big and brave" in carrying on with his job of making people laugh, the comedian would think the sympathizer "screwy."



No, W. C. Fields isn't being choked to death in this picture. They're merely correcting his posture before the cameras start grinding

By
EDWARD SUTHERLAND
as told to
SCOOP CONLON

Life of Hard Knocks

● HIS LIFE HAS BEEN one of hard knocks. From his earliest childhood recollections, Bill has had to FIGHT. He doesn't know the meaning of QUIT.

When he was nineteen, touring in Europe as a juggler, a German doctor in Berlin told him he would die of tuberculosis within six months. Instead of going to pieces, Bill promptly went out on a "bat" to forget it.

He forgot that he was a doomed man so successfully that he never gave it another thought until he was stricken with his illness of recent months.

As the doctors in Hollywood had X-rayed Bill from head to foot, they really had the low-down on him. Said the doctors accusingly:

"The X-ray show us that you once had tuberculosis. Why didn't you tell us?"

The old rascal grinned from ear to ear, and retorted:

"I haven't got it now, have I?"

The doctors agreed he didn't, but expressed wonderment that he had recovered at all, considering the precarious life of hardships he had led in his youthful days.

Bill chuckled delightedly. "I've been one up on you doctors all my life," he said.

Which crack in golfing parlance means that he is just ONE smarter and tougher than the other fellows.

And, I ought to know because I am one of those fellows who has never been able to knock Uncle Willie's ears down on the golf course. We hit the ball much farther than Uncle Willie, but somehow he always manages to get his ball in the cup in the same number of strokes, or better, and this is what they pay off on in any game.

Defies Doctor's Orders

● WHAT I'M DRIVING AT is that W. C. Fields, the funny man, is one helluva tough old party. It took the wear and tear of sixty-odd years to drop the comic into the doctors' hands. And, I really felt sorry for them, because they had a rarin', tearin' old bronc' on their hands who wouldn't stay put in bed. They practically had to hog-tie him to get him to obey orders. The poor nurses wanted to quit every day because he was continually putting them on the spot by disobeying instructions.

Daily reports for several weeks had our Uncle Willie at death's door. Hollywood was in a constant dither over the possibility of losing the great comic. "How is Bill Fields today?" was the query on thousands of tongues.

That "ask no quarter, give no quarter" boyhood heritage of his—when he lived for months in packing boxes in alley ways, stole apples to juggle and eat, rode the rods under boxcars from town to town to

[*Continued on page* 58]



Fields poses with Director Eddie Sutherland, left, and Jack Oakie during shooting of *Poppy.* He refused to quit despite his pain



Ill and worn out, Fields still had time to clown off the set. Here he goaded Sutherland into a mild rage over fake cuts on his face from shaving

MY DAUGHTER, ROCHELLE

by Mrs. HUDSON



Mother and daughter . . . Rochelle, the child, wasn't permitted to boss the family around . . .

SEVEN YEARS ELAPSED between the time I completed finishing school and the time I married. During that time I was happy enough attending parties, going on vacation trips and generally living the life of a debutante. But after I married, I realized that those years had been utterly wasted. I hadn't accomplished one worth while thing. I made up my mind then that if I had a daughter she would be trained from early infancy to develop her talents, to have something that could never be taken from her.

Rochelle was that daughter and her training began almost the day she was born. Much of the training, I admit, was experimental on my part. I reasoned that just as a child learned to walk and talk, a child could also learn to dance, speak foreign languages, play the piano and other things in just the same manner, provided the training came so early in life that the child did not realize it was training.

I started out by not permitting Rochelle the childish privilege of "bossing" the entire family just because she was the baby. She was very bright and very cute and could easily have been spoiled had I permitted it. Like most active children she began to demand a lot of attention and to whimper when she didn't receive it.

● CRYING FOR NOTHING does a child no good, it makes them nervous. I decided Rochelle must not cry except for good cause. How to make a four months old baby understand that she was not to cry was a problem. I finally decided upon dashing a thimble full of water in her face. It did not hurt her but shocked her into silence for a moment or two. It didn't take many dashings to get my meaning across to her.

There was another session that I will never forget. It occurred when she was eight months old and began, as all children do, to stand up in her high chair. Older mothers had told me to tie her in the chair with a silk stocking which would give when she strained against it, yet not permit her to stand up.

I did this a few times and then thought, "How silly. If she is old enough to stand up she is old enough to be taught that she must not do so."

● BY THIS TIME she had developed quite a determined mind of her own and it was a case of her will against mine. She would stand up, I would spank her lightly, and sit her down. Then we'd repeat the act. It took almost an entire afternoon but it was worth it for she never tried standing up again.

Of course, I had my entire family including my husband against me. To them I was a cruel monster taking advantage of a helpless child. My step-mother was a Sarah Bernhardt fan and felt that Rochelle showed promise, even in infancy, of becoming an actress. She had read about the temperamental outbursts of great stars and fancied that they were caused by the same divine spirit that made them great.

It did little good for me to explain that actresses, above all others, must learn rigid routine and strict discipline, for no matter how an actress felt, the show must go on.

● ROCHELLE WANTED to go to school from the moment that she learned children did go to school. When she was two and a half years old she would sit by the window and watch the children go by and beg to

[*Continued on page* 62]

CREATING A NEW COIFFURE » » » » » » MONA BARRIE



Contemplation . . . "Tristam Shandy," Mona Barrie's spaniel, watches Mona while she tries to think of a new hairdress



Inspiration . . . Shandy, you've given her a grand idea! Now watch what's going to happen to Mona's dark tresses!



Consummation . . . Shandy, you deserve a place of honor! Behold the new Shandy coiffure. which makes Mona a different person

Hollywood's Death Defier

INTRODUCING—Hollywood's "thrill director," the shock-absorber for the big shot directors, a "ghost" whose handiwork is to be found in virtually every major film production in which authenticity and realism are found—and who is perhaps the least known of all of the screen capital's important workers.

He is Richard Rosson, 115 pounds of devil-may-care energy and driving-power, to whom a California grey whale, a tiger shark or 4,000 extras all look alike—something and someone to curb to his will.

Thirteen men have died before Rosson's eyes in the filming of thrill sequences during the past ten years—yet Rosson is a humanitarian and sentimentalist who does not hold human life cheaply and whose life ambition is to be instrumental in abolishing capital punishment.

When Hollywood studios want spine-chilling sequences for their movie thrillers, they dial a telephone number, sit back for a few minutes, and then the diminutive Rosson enters their executive offices, tosses his hat on a polished desk and asks:

"Well, what do you want now?"

There is a brief pow-wow, the little fellow gets his instructions and a short time later is in an airplane bound for almost any remote corner of the world. A few days later he wires, cables or radios for exactly what he wants in the way of men, money and equipment. A location unit is dispatched to him and another thrilling motion picture is on its way toward completion.

But you will never see Dick Rosson's name among the credit titles on the screen when the picture is finally shown. The director who remained at the studio waiting for the location rushes will get the credit.



Filming a scene in Idaho's new snow country for Goldwyn's *Come and Get It*. Georgie Breakston takes directions from "Thrill" Director Richard Rosson, filmland's death defier, on the right

Mimic Revolution Was Bloody

● YOU SAW ROSSON'S craftsmanship in *Viva Villa*, but you didn't know that it was Rosson who staged a mimic revolution in Mexico at the cost of three lives in order to give the picture its punch, or that he almost paid with his own life in staging it. You saw his work again in *Tiger Shark* but they didn't tell you it was Dick Rosson who led a location unit to the Galapagos Islands to shoot the thrill sequences, who went without water on one of those volcanic islands four days and who, with a boat-load of cameramen, was

[*Continued on page* 46]



A great tree was dynamited from the top . . . a human body fell lifeless across a limb . . . real drama during production of *Come and Get It*



"Thrill" Director Rosson lives up to his name. When he goes into action, he gets those tense moments that make a picture vital and thrilling



Rosson—on the right—had plenty of narrow escapes in the Arctic when he got special scenes for the highly successful film, *Eskimo*

Allan Jones, Two-Fisted Singer

It Was Black Midnight, 1926. Allan Jones, destined some ten years later to be an overnight movie sensation, left the steaming ovens of the bakery and walked down a ribbon of light into the open air.

"Jake!" he boomed out into the night.

"Huh?" A voice came from a prone figure on the grass.

"How about you working for a change?" Allan Jones demanded, his fists flexing ominously.

Jake opened a sleepy eye. "Why should I—you're my helper. Get busy, choir boy, and let me be."

Jones' twitching toes moved forward none too gently. They met soft flesh, and instantly Jake was on his feet, fists raised and eyes glaring balefully.

Allan Jones snorted. "Choir boy, huh!" His fists swished in the darkness. Thud! a grunt. The sound of battle swelled to a furious crescendo.

Came the dawn, and two former employees of the bakery began looking for new employment.

Allan Jones laughs at such things now, but this young M-G-M star's life has brimmed with tense moments. Together, these events make him conspicuous as a polished actor with a two-fisted background.



As Gaylord Ravenal in *Showboat*, Allan Jones moved right up to stardom. In this scene he meets Magnolia (Irene Dunne), and woos her with his golden voice

Life No Bed Of Roses

● Talk To Jones and you realize that behind those twinkling eyes is the glint of strict appraisal. Get his story and you will understand from whence came this he-man quality. Life has been a bed of thorns indeed for this man who now faces a rosy future.

"I was blessed with a pretty fair voice," Allan Jones admits, "which was handed to me on a tin platter by my father. At the age of four I stood up on a chair and sang *All Through the Night* for a church congregation. It is hard to dodge adulation at that age. Maybe I liked it. Maybe it was then that I decided a songster's life was the life for me."

Allan likes to drink coffee when he is interviewed. He likes to pretend that this is not for publication at all. That this is nothing more than an afternoon's reminiscence. Awaiting his next picture assignment, he lolls around in cool sport clothes. Just now he is wearing a brown checkered coat, a wine colored shirt, a tie someone sent him from Paris, and an air of summerish contentment.

Unless duly prodded he does not like to go into these details of his early struggles in the general neighborhood of Scranton, Pennsylvania.

"In high school I did all sorts of jobs to earn money," he recalls. "It is no exaggeration to say that many times I worked eighteen hours a day. One of the best summer jobs I had was being a chauffeur. I went to Atlantic City with a New York family, and started out with a brand new uniform. In a few days I was eating at the same table with them, and to this day those kind people are still my good personal friends."

In winter times other jobs came along

[*Continued on page* 52]

"Handies" Turn to "Slangies" « « « « « Glenda Farrell



Glenda Farrell illustrates Hollywood's newest game. If you can't guess it, she's "Laughing up her sleeve"



If this handie could be shown with sound, you would have no trouble recognizing that Glenda is "talking through her hat"



Two guesses—and you may be right both times. Glenda may be either "left holding the sack" or telling you "it's in the bag"

BEHIND THE SCENES « « SAN FRANCISCO









RARE SHOTS, THESE, made at risk of life and limb during the great San Francisco fire and earthquake on the Metro-Goldwyn-Mayer lot by intrepid Charles Rhodes, Hollywood's staff cameraman.

This production, ranking high among Metro's list of big pictures, is based on the catastrophe at San Francisco, and stars Clark Gable and Jeanette MacDonald. All visitors were prohibited from the sets during the earthquake scenes. Hard-boiled director W. S. Van Dyke put realism into those shots. Gable was knocked about, bruised by falling walls. The earth opened up in a terrifying manner.

Behind the scenes of the production, Rhodes snapped busily. He got Jeanette putting on her make-up in the privacy of a mob of extras and technicians. A finger rubbed on lipstick; inspection of the result is pictured here.

Already dusty and covered with scratches, Gable's face was deemed insufficiently damaged. A bucket of prop blood was called for, and here his cheek is being smeared with the oily substitute for the real thing.

Spencer Tracy, in a brilliant rôle as a priest, joins Gable and Miss MacDonald while waiting for a new camera set-up, and as the picture proves, they still find time to laugh. So this is *San Francisco*!

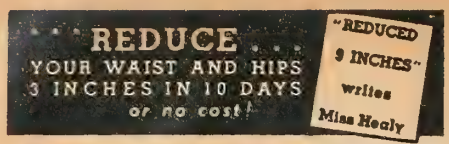
In this picture Jeanette plays the rôle of a singer who is befriended by Gable, a notorious figure in the night life of the town. Later in her career she has a dramatic opportunity to repay the favor. Metro and less prejudiced observers rank this film as a high spot of the fall season.

Van Dyke gave twenty-four silent film stars work to do, writing in small bits for them. This generosity is a habit with Van Dyke and it is a red letter day for the jobless when he starts a picture. The bits so far have brought contracts to twelve of the old timers who act in *San Francisco*.

D. W. Griffith visited the set one day and Van Dyke asked him to direct a few scenes for the fun of it. Van got his start in pictures as a prop boy when Griffith made *Tolerance*.

Two new songs were written for Jeanette to be sung in *San Francisco*. One of these, *Would You*, already is a hit, having been tried out on the radio. She sings everything from hymns to grand opera in the picture.

Jeanette sang *Would You* at a birthday party given for her the last of June.



QUICKLY CORRECT THESE FIGURE FAULTS





Perfolastic Not Only Confines..it REMOVES *Ugly Bulges!*

Thousands of women today owe their youthful slim figures to the sure, safe way of reduction – Perfolastic. "Reduced my hips 9 inches", states Miss Healy; "Massages like magic", says Miss Carroll; "Reduced from 43 to 34½ inches", writes Miss Brian. Test the Perfolastic Girdle and Brassiere at our expense and prove it will do as much for *you!*

APPEAR INCHES SLIMMER AT ONCE

■ You do not risk one penny . . . simply try the girdle for 10 days without cost. You will be thrilled with the results . . . as are *all* Perfolastic wearers! You *appear* inches smaller at once, and yet are so comfortable you can scarcely realize that every minute you wear the Perfolastic garments you are *actually reducing* . . . and at *just the spots* where surplus fat accumulates.

NO DIET, DRUGS OR EXERCISES!

■ You do not have to risk your health or change your comfortable mode of living. You will not only reduce, but will have more pep and energy. It is done simply by the massage-like action of this wonderful "live" material.

Tiny perforations allow the skin to breathe and the soft, silky inner surface makes the Perfolastic cool and comfortable.

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Reviews of the Previews

by Top Hat . . . his expression tells the story

MY MAN GODFREY—(Universal)—Carole Lombard and William Powell wanted to make a bang-up picture together ever since their divorce. This is it; a smartly turned, sophisticated comedy with the craft of one-time cartoonist Gregory La Cava to make it top-notch. Carole, on a "scavenger hunt," goes to find a forgotten man, brings back Bill Powell in rags and tatters from the city dump. Capricious Carole makes him the family butler; Bill begins to run things, and the fun waxes furious. Alice Brady, flutter-brained mother; Gail Patrick, scheming sister; Mischa Auer, sponging artist; Eugene Pallette, harrassed father—all are magnificent.

EARTHWORM TRACTORS—(Warner Brothers)—Made to measure for Joe E. Brown, playing Alexander Botts, super-salesman, from the SatEvePost yarns. Looking for something big to sell, Joe drops his peddling of novelties and takes on tractors. Screamingly funny is his effort to demonstrate machine to Guy Kibbee, dyspeptic lumber yard owner; sure-fire are the laughs when Joe runs the caterpillar tractor over Kibbee's mired truck. Laughs and thrills jam every foot of film. Entertainment for all the family, this is Brown at his best.

ROAD TO GLORY—(20th Century)—Another story of the World War, this picture packs a heavy emotional wallop through the fine performances of three stellar film personalities. Fredric March reports to veteran Warner Baxter for service. Baxter leans on March for help, moves his men forward to certain death for many of them. Lionel Barrymore arrives as the aged father of Baxter, determined to serve France despite his years. These three create plenty of suspense with their mixed fortunes. June Lang, as the nurse, provides the third leg of a love triangle involving Baxter and his lieutenant. Chief reason why this picture is not macabre: Gregory Ratoff, whose comical antics are achieved through dry wit and deliberate action. If you plan to see *Road to Glory*, you must prepare yourself for scenes of horror such as the man dying out on the wires ahead of the front line trenches. But you will get in return a fresh reminder of war's futility, and glimpses of blind courage which soldiers gave in the name of patriotism.

PAROLE—(Universal)—Exposing the evils of the parole system and suggesting a logical correction, this Universal film is good entertainment and presents two promising young players to screen audiences. Henry Hunter as the courageous youth on parole, and Ann Preston as the ingénue love interest, are impressive and obviously deserve good futures. Alan Baxter again does one of those superb gangster rôles that have made him famous in half a dozen pictures. Alan Dinehart and Alan Hale are gang chiefs.

POPPY—(Paramount)—They said W. C. Fields would never live to make this one, but he not only fooled the pessimists, he turned out a typical fun-spilling Fields' vehicle well worthy of being added to his long list of successes. It is the year of 1883. Fields is a carnival grifter who has raised the orphaned girl (Rochelle Hudson). She falls in love with the son of the town banker. The romance with Dick Cromwell, and its complications, all involve Fields' clever intrigue and gay comedy. Here is a family picture that should make you grin all over yourself.

HEARTS DIVIDED—(Cosmopolitan)—This is the story of Napoleon (Claude Rains), his brother (Dick Powell, of all people!), and the girl he fell in love with (Marion Davies.) Powell comes to America as his brother's representative, falls in love and braves the wrath of Napoleon to marry the girl he loves. The picture provides only fair entertainment. Miss Davies has momentarily abandoned her obvious comedy talents for something romantic. Powell is splendidly mis-cast. On the favor-

[*Continued on page 36*]



My Man Godfrey—Carole Lombard and Bill Powell in best farce of the month



Earthworm Tractors—Guy Kibbee, June Travis, Joe E. Brown; best family entertainment



Road to Glory—Best drama. Warner Baxter, Gregory Ratoff, Fredric March

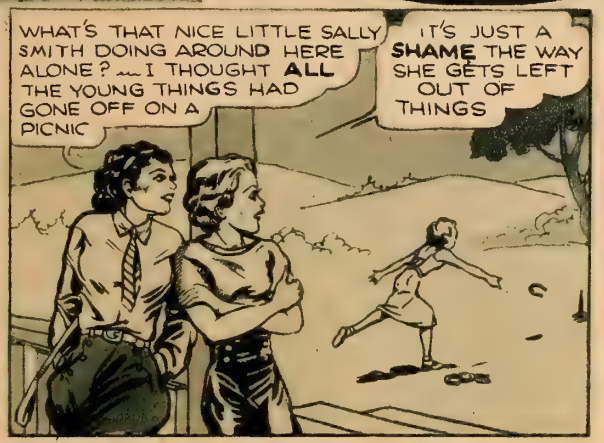


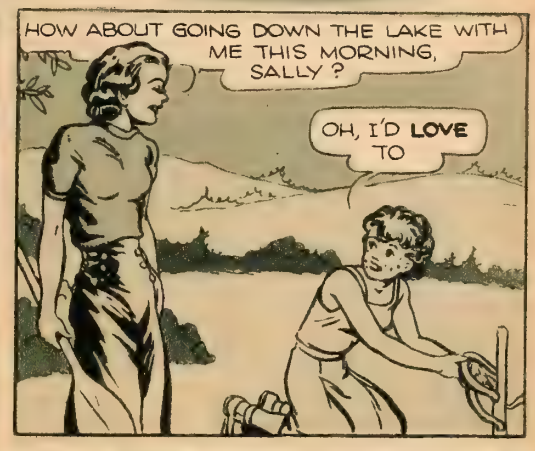
Hearts Divided—Fair costume drama. Marion Davies, Dick Powell, George Irving

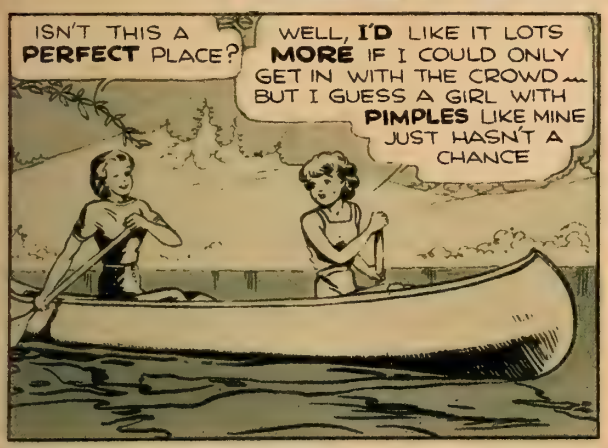
HOLLYWOOD

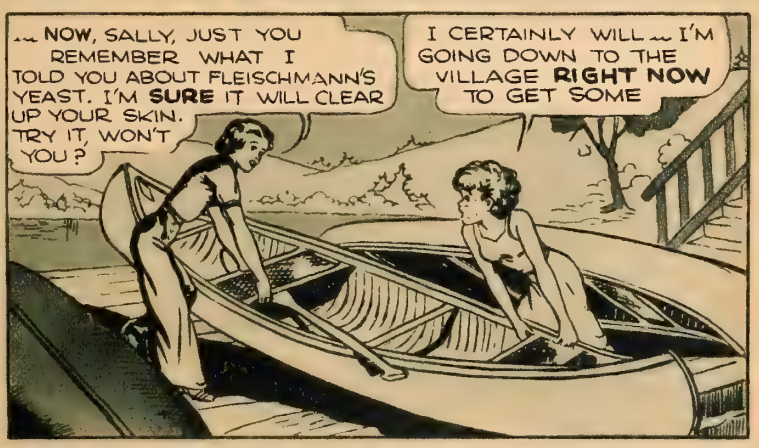


SALLY'S BAD SKIN NEARLY QUEERED HER WHOLE SUMMER













—clears the skin

by clearing skin irritants out of the blood

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Don't let adolescent pimples keep YOU from making friends

GOOD TIMES can be sadly hampered by a pimply skin. Yet many young people have to fight this trouble after the start of adolescence —from about 13 to 25, or even longer.

During this period, important glands develop and final growth takes place. The entire system is disturbed. The skin, in particular, gets extremely sensitive. Waste poisons in the blood irritate this sensitive skin and unsightly pimples break out.

But these adolescent pimples can be corrected. Fleischmann's fresh Yeast clears the skin irritants out of the blood. Then, the pimples go!

Eat 3 cakes of Fleischmann's Yeast *daily*—one cake about ½ hour before each meal. Eat it plain, or dissolved in a little water until your skin clears. Start today!



Forhan's goes deeper

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Half way measures are powerless against the real enemies of lovely teeth—soft, sick, failing gums! Forhan's does both jobs—cleans and polishes teeth while aiding gums to stay healthy, firm, youthful! It gives your teeth two-way protection yet costs no more than most ordinary tooth pastes.

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Why take chances with your teeth? Begin today to use Forhan's. Notice how much better it makes your entire mouth feel. Soon you'll SEE the difference, too—whiter teeth, firmer gums. Forhan's was created by one of the leading dental surgeons in the country. There is no substitute for its protection. Ask for Forhan's today.

Forhan's

The ORIGINAL TOOTH PASTE for the GUMS and TEETH by Doctor R. J. Forhan SPECIALIST IN DENTAL SURGERY

Finds Way To Have Young Looking Skin at 35!



SMART, modern women no longer submit to the tragedy of "old skin" just because they are 30, 35, 40! A wonderful new creme, applied at night like cold cream, acts a scientific way to free the skin of that veil of semi-visible darkening particles which ordinary creams cannot remove after a certain age. So gentle and quick—often only 5 days is time enough to bring out a glorious rose petal softness and fineness and white, clear look of youth. And, the way it eliminates common surface blemishes—ugly pimples, blackheads, freckles—is a revelation! Ask for this creme—Golden Peacock Bleach Creme at all drug and department stores.

Reviews of the Previews

(Continued from page thirty-four)

able side of the ledger is Claude Rains, whose Napoleon rôle is something to rave about. Charles Ruggles, Edward Everett Horton and Arthur Treacher are supposed to be a comedy trio. They succeed in their efforts at intervals. This picture lacks neither big names nor fancy decorations to make it a hit; that it misses the mark is regrettable. Nevertheless it cannot be brushed aside as insufficient entertainment. To many *Hearts Divided* will prove pleasing and worthwhile.



Poor Little Rich Girl—Michael Whalen, Shirley Temple

POOR LITTLE RICH GIRL—(20th Century)—Shirley Temple's newest offering steps right out and keeps pace with her best. Shirley, daughter of a soap magnate, gets lost one day, calls it a vacation. She falls in with a pair of ham troupers (Alice Faye and Jack Haley.) They take an audition for a radio program, land a contract on Shirley's merits. Inevitably, the sponsors are rivals of Shirley's film father, Michael Whalen. Gloria Stuart enters the picture as proper love interest for Whalen's loneliness. Shirley's acting is beyond criticism. Next in grabbing honors is Alice Faye, who needs to watch her alarming increase in weight. Haley and Miss Stuart are good, but Whalen's performance misses through coldness.

AND SUDDEN DEATH—(Paramount)—The highly exploited title of this picture (thanks to *Reader's Digest*) should give hope that here is something unusual and of value in recent productions. The film does not measure up to its potentialities. It presents Randolph Scott as the traffic director; Frances Drake as a reckless young beauty; Tom Brown as her equally reckless brother. It is obvious from the first that Scott will fall in love with Miss Drake, that she will become involved in a serious accident. With poor handling of preachments whatever merit this picture has must be found in the story. If Scott, Drake and Brown provide these elements, you may possibly conceive this as satisfactory entertainment.

PALM SPRINGS—(Wanger-Paramount)—Frances Langford, Sir Guy Standing, Ernest Cossart and a radio find, Smith Ballew, are the principal features of this sprightly picture. Obviously a story of the famous California resort town where dollars roll over the tills and hills, the picture portrays the love affair between rich Frances Langford and cowhand Ballew. David Niven, cultured lad with no ambition, vies for her interest, prodded along by his aunt, Spring Byington. You will find the story bolstered by a good cast doing good work. Ballew looks like good material in this first picture, possessing a homespun sincerity and unaffected straightforwardness.

YELLOW CARGO—(Pacific-Grand National)—presents Conrad Nagel likewise in the rôle of a government undercover man out to break up a smuggling ring. Smugglers, acting as independent movie company filming a Chinese picture off the coast, take out white actors in make-up, bring back boatloads of Chinese aliens. Nagel's rôle is substantially portrayed. You will find Vince Barnett capable as the dumbbell news photographer. Eleanor Hunt as a girl reporter and Jack LaRue as a gunman click nicely.

THE WHITE ANGEL—(Warners)—This is the story of Florence Nightingale, and her valiant efforts in launching the movement which was eventually to become the Red Cross of the civilized world. With the title role portrayed by Kay Francis, this picture becomes a moving, poignant story cleverly unfolded by the expert direction of William Dieterle. Sticking close to fact, it takes spectators behind the scenes in the Crimean War (1854-56). Miss Francis plays her role superbly, is given able assistance by an excellent cast which includes Donald Woods as the suitor, Donald Crisp as the head army surgeon, Ian Hunter, Nigel Bruce and many others.

EARLY TO BED—(Paramount)—Charles Ruggles and Mary Boland are married again—cinematically speaking—in this uproarious comedy. They have been engaged for 20 years before the knot is finally tied and Ruggles carts her off to a sanitorium where he hopes to sell a large order of glass eyes to a big business man (George Barbier). Complications revolve around Ruggles' suppressed sub-consciousness. As a sleepwalker he gambols on the lawn, becomes involved in a murder mystery. The entire situation gives Ruggles full use of his favorite comedy routines. It's a funny picture, sure to draw guffaws from all but the most morose.



Poppy—W. C. Fields, Rochelle Hudson

FURY—(M-G-M)—Sylvia Sidney and Spencer Tracy have the leading rôles in this powerful story of mob action and its consequences. Suspected of being kidnapers, the two barely escape being burned alive in a jail when the mob runs wild. It is Tracy's part to suddenly evolve from a tolerant, quiet individual into a madman of raging fury over the mob's action. Both Tracy and Miss Sidney bring their characterizations to a skillful, emotional climax. With hysteria as a background, this picture quite possibly can prove too strong a thing for many theater patrons. On the other hand it represents consummate artistry for its own type of drama, well worth your attention.

Read the Complete Fiction Stories of New Movies!

Hollywood urges that you add to your enjoyment of forthcoming films by first reading the complete fictionizations of them in Romantic MOVIE STORIES, now on sale at 10c. August issue features "The Gorgeous Hussy."

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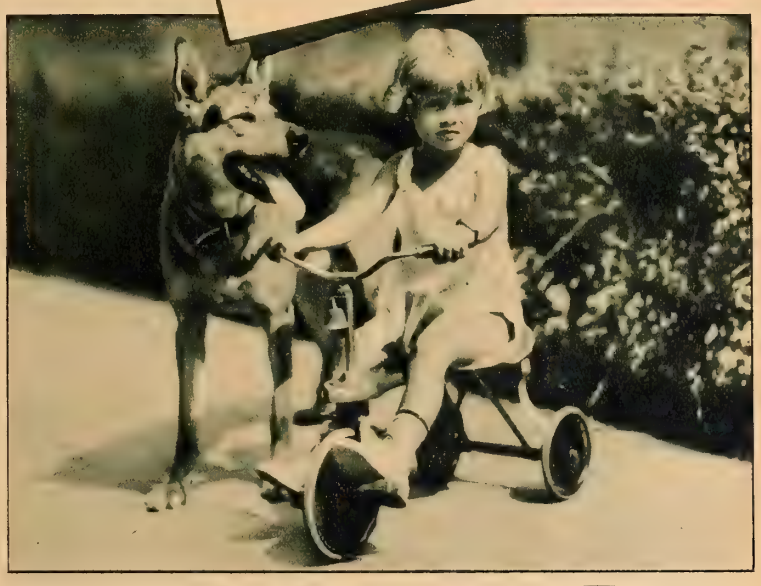
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Get Kelpamalt's Natural Iodine into Your Blood and Glands—Then... These Results Quick or Your Money Back!



If you are weak, skinny and run down—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to one of the real causes of these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities, in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Seedol Kelpamalt, the astonishing new mineral concentrate from the sea. Seedol Kelpamalt is 1300 times richer in iodine than oysters, hitherto considered the best source. With Seedol Kelpamalt's iodine you quickly normalize your weight and strength-building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Seedol Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

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Blouses for Your Budgets

REQUESTS OF ALL SORTS come into this department—the latest being an SOS wishing to know what we would suggest for the girl dressing on a limited budget.

This hurry call even accused us ever so gently of talking in terms of sable and ermine, fine laces and lamé and leaving much too much unsaid about humbler hides and fabrics within the reach of those who labor for love and for a living.

We have posed this question before the high tribunals of our best designers, who are—almost to a man and a woman—agreed that no girl who dresses on a budget could get along without one, preferably two, good tailored suits. This means especially good in quality and extremely simple in design, so that the suit itself will not be conspicuous for any cut or pattern. The reason for this is that to keep it in smart circulation there must be several changes of blouses and accessories to give it a completely different look each time.



Patricia Wilder, appearing in the M-G-M production, *Speed*, wears a light-weight flannel blouse for cool days that is perfect for the working girl

With a change of blouses the tailored suit can pinch hit for almost any occasion; severe and simple blouses for business hours and dressier ones of crêpe, embroidered organdie or batiste for the informal dinner date.

The first picture shows Patricia Wilder, who makes her screen début in the M-G-M production *Speed*, wearing a light weight flannel blouse for cool days that is perfect for the working girl.



Navy blue linen fashions this becoming blouse from the personal wardrobe of Marsha Hunt. A small collar and ruffled jabot are youthful fashion notes



Handkerchief linen is smart for summer. Marsha Hunt wears a blouse of this fabric in sapphire blue trimmed with a double bib effect and tiny pearl buttons

Fashions

by
Sally Martin

Smartly tailored, it offers unusual sleeve interest and novel polka dot scarf and belt treatment.

Navy blue linen fashions the second blouse from the personal wardrobe of Marsha Hunt, Paramount player, appearing in *Desert Gold*. The front is flanked with ruffles of the linen animated by an edging of white ric-rac braid.

Handkerchief linen is "the tops" for blouses this summer. Marsha, in picture number three, wears a smart model of sapphire blue with a double bib effect outlined in white ric-rac braid. The



Marsha selects a tailored white crêpe blouse for afternoon wear. A pin-tucked front, Chinese neckline and short sleeves are interesting

neckline is high and tied with a narrow bit of the linen. Tiny pearl buttons accent the front.

A blouse for the more dressy occasion is important to the girl who seeks to be well dressed on a budget. Marsha solves this problem in the fourth picture by selecting one of white crêpe with a pin-tucked front, Chinese neckline and short sleeves.

If you wish for special information or advice on fashions, just send me a stamped, self-addressed envelope. Address: Sally Martin, 7046 Hollywood Blvd., Hollywood, California, in care of this magazine.

IT WAS JUST A *Radio Romance*— UNTIL...



NO OTHER TOOTHPASTE EVER MADE MY TEETH SO BRIGHT AND CLEAN!



Most Bad Breath Begins with the Teeth!

WHY let bad breath interfere with happiness? It's easy to be safe when you realize the most common cause . . . *improperly cleaned teeth!*

Authorities say decaying food and acid deposits, in hidden crevices between teeth, are the source of most unpleasant mouth odors—of dull dingy teeth—and of much tooth decay.

Use Colgate Dental Cream. Its special *penetrating* foam removes these odor-breeding deposits that ordinary cleaning methods fail to reach—while a soft, safe polishing agent cleans and brightens enamel. So brush teeth, gums, and tongue with Colgate's at least twice daily. Get a tube today!

Now—NO BAD BREATH *behind his* SPARKLING SMILE!



CLEAR YOUR SKIN WITH

MILK



ANN RUTHERFORD WHO PLAYS THE FEMININE LEADING ROLE IN REPUBLIC'S "THE HARVESTER"

Amazing results from new type beauty creme made from fresh dairy MILK

Gone are your worries about coarse pores, blackheads, lines and blemishes, once you start using Creme of Milk. In less than 90 days more than 100,000 women have changed from ordinary creams . . . started using Creme of Milk and are amazed at the speed with which this entirely new-type creme clears the skin and brings back that soft delicate flush of child-like freshness.

Forget all you know about ordinary creams, for Creme of Milk is the first and only beauty creme in the world made from fresh dairy milk. Milk contains a certain fine, penetrating and nourishing oil that does things for your skin no other cream can possibly do. A trial will convince you. You'll see improvement in your skin the very first day. Send now for your trial jar . . . enough to last a whole week for only 10 cents. Use the coupon.



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Party Beauty

by Ann Vernon

I Dont Know How you feel about it, but I know what makes a party a success for me. It's not the refreshments, it's not the entertainment, it's not even the man I'm with . . .

Candidly, it's how I look! Caviar and wit fail to touch me unless my hair looks well and my lipstick holds up. And even the dullest gathering acquires a satisfying brilliance when I know that I am looking my best.

Probably most men would be shocked at that viewpoint. But have you ever noticed how carefully men avoid wallflowers? Therein lies the moral . . .

To give your skin a transparency and glow that will dazzle the stag line, use a good stimulating mask. Last night, after an especially hard day, fraught with worries *and* work, I went to a party—and had a *lovely* time. And I am only too glad to give most of the credit to an intriguing new facial mask that I applied beforehand. Like magic it erased tiny fatigue lines, substituted a becoming pink and whiteness for what had been an uninteresting pallor and tightened and refined relaxed pores. It was *so* pleasant to use, too, and so different from any mask I had ever puttered with.

Relaxing Aids Beauty

● Instead Of Being in paste or cream form, it is a thin, transparent semi-liquid. You spread a paper-thin layer of it all over your face and throat—almost like a layer of liquid cellophane! Immediately after applying the mask, lie down and doze for fifteen minutes, or at least shut your eyes and think pleasant, aimless thoughts. While you are in this relaxed state, the mask is coaxing fresh blood into the capillaries near the skin surface, removing embedded grime, and tightening up your pores. When your fifteen minutes is up, you can remove the mask with one or two motions of a damp cloth, and there's your skin, all ready for the party! If you wish, I can send you the name of this new type mask, which, in spite of its smooth performance, costs only $1 a tube.

Write Ann Vernon regarding your beauty problems. She will be glad to serve you personally concerning the skin, hair and figure. Don't hesitate to ask for the trade names of the interesting products mentioned in this article. Address Miss Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York. Be sure and enclose a stamped and addressed envelope for her reply. There's no other charge!



Here's Joan Blondell with her constant boy-friend, Dick Powell, at a recent Hollywood party. Note the unusual hair dress

What is the first thing the average girl thinks of when she's asked to a party? Fashion editors might say "The dress she's going to wear." But I claim that a girl's first thought is, "I must get a shampoo and fingerwave!" . . . and if your hair is gleamingly clean and fresh, neatly and becomingly waved, last year's dress will pass unnoticed. But *not* vice versa!

Attending a party with hair that is unwaved and unshampooed, is extremely ill-advised, of course, but appearing with *an uncombed fingerwave* is just as bad, I think! It shocks and mystifies me to see a girl, dressed nicely and made up well, with her hair flattened to her head in that grotesque fashion which should never be seen outside a beauty shop or a bedroom. If you have ever done this, in order to "save" your fingerwave, you've been practicing false economy! Provided it has the foundation of a sturdy permanent wave, any *good* fingerwave is beautified and deepened by a thorough brushing and combing. The finest Hollywood and Fifth Avenue hairdressers never permit patrons to leave their booths, without first combing and brushing their fresh waves with a vigor that is a little terrifying, to the novice. The same is true of any really competent hairdresser.

Perfume For Romance

● Of Course, your hair should *always* have a look of shimmering cleanliness about it, but for parties, it should have an added glamour—an aura of perfume. A haunting, romantic fragrance floating up to your dancing partner's handsome nose, will mean more cut-ins than you can cope with! I can advise a perfume that is def-

initely haunting and romantic, with an overtone of mystery—*and* a low price that is as pleasant to your pocketbook as the perfume is to your senses. Ten cents buys an attractive flat flacon with a blue and gold decoration. It's small enough to carry in your evening purse, yet large enough to satisfy any bargain hunter.

While I am on the subject of beauty bargains, I must tell you about the new ten cent lipstick that you have to *see* (and use) to believe. It has a convenient and sturdy swivel case, in pale green and yellow enamel, with silver bands. Creamy and even in texture, the lipstick is also indelible and it comes in four shades—vivid, raspberry, medium and orange . . . keeps your lips soft as well as colorful.

Perhaps you are the type of girl who looks impeccably made-up when she *arrives* at a party, only to become shining of countenance before the party is well under way . . . If so, you aren't using the right powder base. I can give you the name of one that keeps your face powder intact in the hottest weather. One of the most miserable week-end visits I ever spent began when I discovered that I had forgot to pack this favorite foundation! It is made with almond meal, almond oil, honey and lemon, and has the general consistency of a damp cake powder. You moisten a small sponge with cold water, rub the sponge over the surface of the foundation, then smooth it evenly on the face. Use a piece of tissue to blot and blend the foundation before it dries. Apply your face powder lightly over this perfect, greaseless base, and you needn't worry about your face for hours! The price of this preparation, which is made in Hollywood, is $1. Want the trade name?

Autographed By The Stars

● When You Do get ready to pat on a bit more face powder, be sure that your puff is *clean*. You can do a much more professional job of powdering and your reputation as a lady will remain intact. . . . Soiled powder puffs have caused more than one promising romance to cool! Since you are reading this article, I presume you are a movie fan, and so you will probably be interested in hearing about the new powder puffs that are autographed by Hollywood stars, Joan Bennett, Ida Lupino, Fay Wray, Ann Sothern, Frances Dee, Gail Patrick, Helen Mack and Gertrude Michael among them. Besides this clever feature, the puffs are made of velvety soft velours, in pastel shades and cost only a nickel apiece. They come wrapped in cellophane envelopes.

Soulful glances at the party's Adonis will be null and void, if your mascara has begun to smudge or run. . . . So be sure to apply a reputable brand that is truly waterproof, to avert such evils. A cream mascara that has been gaining in popularity ever since its appearance a few months ago, answers the waterproof requirements and, besides, is so easy to apply that you can do it skillfully even while you hear your escort pacing savagely back and forth in the living room, as he waits for you. . . . It gives the lashes a sweet, natural beauty that never fails to impress your audience. A black satin bag, with waterproof lining, holds the silvery tube of lash allurement and you can take your choice of black, brown or blue lashes, of course. The tube is generously proportioned for only 50 cents.

LET'S TALK SENSE

about Permanent Waves . . . . .



RIGHT down to facts, a successful permanent wave requires three things: the expert hairdresser, the waving solution that gently softens the hair, and *heat properly controlled and applied.* Too much heat makes frizzy ends, dried out hair and a kinky wave.

Because the Duart method provides a thermostat in *each heater*—each curl receives *exactly* the amount of heat required to form a perfect wave. Small curls along the sides and back of the head receive the least heating while the larger curls along the top of the head receive more. Nothing is left to guesswork or judgment. Each heater *automatically* shuts itself off when its curl is perfectly waved.

Because of its exact heat control—Duart is the only wave that is endorsed by the Motion Picture Hairstylists Guild—the organization responsible for the beautiful hair of *every* lovely star you see on the screen.

Choose your next permanent just as though you were a Hollywood Star—ask for a genuine Duart wave . . . look for your individual *sealed package* of waving pads.

Copy a screen star's hairstyle too! **FREE** book of new Hollywood Stars' coiffures that you can copy. Sent FREE with a package of Hollywood Hair Rinse—no dye—no bleach—just a lovely tint. Select your shade.

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WHAT girl with dull, brownish hair wouldn't give a fortune to be the possessor of gloriously radiant, golden hair? Any girl, of course. But now, thanks to Blondex, the unique shampoo-rinse, the drabbest, most faded hair can be made to gleam with gold for just a few cents. If *you* want golden hair, try Blondex today. One shampoo with Blondex will wash your hair 2 to 4 shades lighter. And *safely*, too, for Blondex is not a harsh bleach or dye. Start today with Blondex. Bring back the golden beauty of childhood. Be a true, alluring *goiden* blonde. Get Blondex at any drug or department store.

BLONDEX THE BLONDE HAIR SHAMPOO-RINSE

When Ginger Rogers Learns





This is hard work, and you can take Ginger Rogers' word for it. It's the start of a new dance step she's working out with Hermes Pan, dance director at RKO, and when you see it in *Never Gonna Dance*, with Fred Astaire, you'll never suspect the practice that went into the routine

Myth Dorothy Parker

(Continued from page twenty-four)

yarn is by way of being a Hollywood classic, and in case you missed it, here it is.

One Frank Confession

● "SOUND WAS JUST coming into pictures," she recalls, "when I went to work at M-G-M. Everything was in an uproar, all was confusion. Though I was getting $300 a week to write, they couldn't think of anything for me to write about. I nearly went crazy, just sitting. So I had the painter put that sign on my office door —GENTS. Then I had a lot of callers."

Also she confesses to originating another famous wisecrack. It was her method of getting revenge on Bob Benchley for some of his stunts. A certain lady, the story goes, was blessed-eventing. She broadcast the fact.

The expectant lady, in sooth, made such a continual fuss about it wherever she went, that when the event finally arrived, Dorothy wired her:

"Congratulations. We all knew you had it in you."

And that wire, dear readers, went to Bob Benchley's wife. Sweet vengeance! We'll wager that Bob thought twice before he tagged any more wisecracks onto Dorothy Parker.

She lives with her collaborator, who is also her husband, in a roomy house which she says would cost her a fortune in New York to duplicate.

She has two dogs, nice, woolly little Bedlingtons. (The dog that looks like a lost sheep, in case you forget that breed.)

"One is called Cora," said Dorothy. "I couldn't help that. The other is called Wolf—she's in sheep's clothing," she added faintly.

All her notions of Hollywood are complimentary, by the way. She loves the climate, the people, the movies . . . and the money.

"My friends sometimes say: 'Give me a crisp winter day in New York,'" mused Dorothy. "Well, not for me, thank you.

"And then this idea that Hollywood is just a hick town. It's as cosmopolitan as Paris. Stand at Hollywood Boulevard and Vine Street, and all the people you never wanted to see again go by. But there, I'm not going to kid about it. Of course, this is a very moral town. Seriously moral.

"The studio spent oodles of money to buy a hit stage play, *Sailor Beware*. Along with a lot of other writers, I worked on a screen version with my husband. We were well aware that *Sailor Beware* was a racy bit of drama, but imagine when we were told to amputate every single sly whisper of sex from it!

Thousands For Morals

● "FINALLY A DE-SEXED PLAY was arrived at, and yet the faint aura of bad repute still clung to it because of the title. So the title was thrown out. Eventually there was neither the play nor the title left. It's amazing!"

After spending $72,000 for the play, about $85,000 was spent to rewrite it. Bing Crosby refused to play in it. It is now being filmed with Lew Ayres in the lead, under the title of *Lady, Be Careful*, and the plot no longer centers on sex and seduction.

Since we were going great on Topic A, we asked if she thought her handsome husband was safe in Hollywood.

"People still cling to the idea that husbands go astray here," she answered. "That's just another myth. Hollywood has only pictures on its collective mind. There's little time for high jinks. As for all the pretty girls, you grow satiated with

a New Step





After a day of this, however, Ginger thinks nothing of dancing a few more hours, at a nightspot with Jimmy Stewart or some other young escort. Mr. Pan (it's his real name) is a self-taught hoofer who showed Fred Astaire a new step one day, and now works with them on all Astaire-Rogers dance evolutions

their prettiness. Oh, a husband is safe enough in Hollywood."

We had one last question. It's the one you ask all important women who are married and hold jobs.

"Do you think it's all right for women to have careers in addition to marriage?"

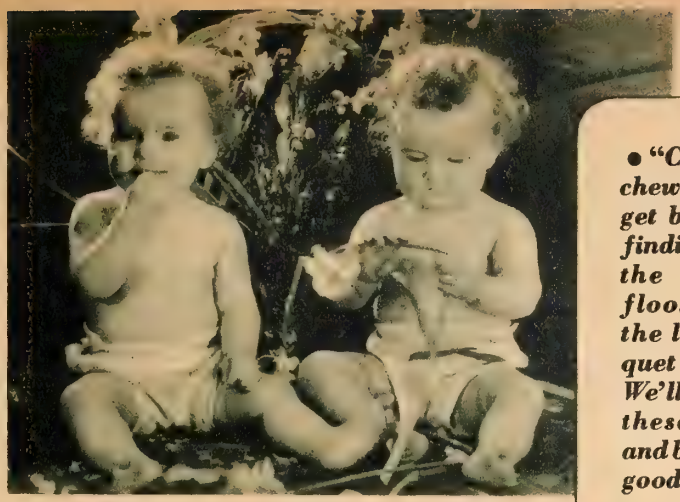
Dorothy Parker Campbell opened those innocent black eyes wide.

"Why, of course! Otherwise, whatever would they do in the daytime?" she murmured.

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● *"Aw—brace up! Picking flowers isn't such hard work. Show some of the old ginger! I know it's 95 in the shade today and we're both sticky as yesterday's bib... but just keep going and you won't notice the heat!"*



● *"Say—wait a minute! Your shoulder's prickly and red! Nope—kissing doesn't make it well... We'd better ask Mother to give us a sprinkle of Johnson's Baby Powder. That soft, downy powder'll make a new baby of you!"*



"I'm Johnson's Baby Powder...your baby's friend every day, but most of all when the weather's hot and sticky! Prickly heat and chafes and rashes stay away when I'm on guard. I'm soft as satin, for I'm made of the very finest Italian talc. And no orris-root. I hope you use Johnson's Baby Soap and Cream, too—and Johnson's Oil for tiny babies!"

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If the 15 miles of kidney tubes and filters don't work well, this waste stays in the body and may become poisonous. It may start nagging backaches, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes, headaches and dizziness. Don't let it lay you up.
Ask your druggist for Doan's Pills — used successfully by millions for over 40 years. They give happy relief and will help to flush out the 15 miles of kidney tubes. Get Doan's Pills.

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Hollywood Youngstars

By Phyllis Fraser

SCREAMS—YELLS—and whistles from the roller-skating drome in Hollywood marked the "Assistance League Benefit." The younger set of the screen was there in full force, screaming and yelling with delight as they skated around the great rink, playing "Chinese Tag," a game which is difficult when you are on sound feet. Its complications grow when a pair of skates are between you and the floor, and the skates seem to want to head in different directions, and you are trying to escape from the tagger!

It was Patricia Ellis' idea. She started it off by giving Bill Henry a resounding whack on the calf of his leg with a cry of "You're it!"—and the game was on . . . Bill skating about holding onto his leg with one hand and trying to catch someone with the other (which is, of course, the rule . . . you must place your hand wherever you are tagged whether it be your arm, leg, or neck and hold it there until you have tagged some one else . . . the more ridiculous the spot . . . the better).

Finally, after almost breaking up the rest of the skating parties with their antics, they sank down into chairs declaring that they couldn't possibly go another inch. However, when the waltz music began, they were up—always ready to try their luck at something new. The party ended when Grace Durkin landed in the middle of the floor, with her sister, Gertrude, on top of her and James Bush, tripped by their fall, right along beside them!

● ●

Barbara Pepper, who is just twenty-one years old, will soon be seen at your theatre playing a thirteen year old girl in *M'Liss* . . . when she was thirteen she played a twenty-one year old rôle in a production on Broadway. . . . Frank Melton received a contract from Fox by leaping over the fence at that studio . . . maybe they've now decided that he isn't the type, because they failed to renew his contract when option time came 'round.



Maurice Murphy escorted Anne Shirley when she appeared before an NBC microphone recently. It was an international broadcast



Swimming pools are the meccas of younger screen stars these fine summer days. Splashing about here are Kay Linaker and Mary Treen, with Louise Henry and Priscilla Lawson on the sides

● ●

Robert Taylor has just had his first visit to New York City, and although his weekly pay envelope contains a great deal of money, he had to save his pennies to make the journey. You see, it's like this: Bob's check is delivered each week to his agent and Bob in turn is given an allowance, which he can't go over. The balance is invested in post office bonds, and annuities.

When Bob wanted to buy a new car he had to borrow the money from a friend (whose saving program is not quite so strict) and now pays him back so much each week out of his allowance. He never complains, however, at his lack of money —for after all it was his own idea!!

● ●

***Even as you and I*—screen favorites have idiosyncrasies . . . for instance . . . Anne Shirley wouldn't think of going to bed without first donning a special sleeping jacket . . . Ben Alexander always smiles into the microphone when broadcasting his weekly "Hollywood Talent Parade" . . . Dick Cromwell likes to be alone and has his telephone changed so often he can hardly remember the number himself . . . Ginger Rogers always takes heaping helpings of food on her plate—and barely eats any of it . . . it may be a case of the eyes being larger than the stomach . . . !**

● ●

Pick Ups—Mary Carlisle lunching at three different studios in three consecutive days with three different men . . . she must have heard that old one about "variety being the spice of life" . . . Johnny Downs has just sold the first song he ever wrote, to Paramount . . . he'll probably sing it in his next picture . . . it's a good way to keep him from complaining about the songs he has to sing . . . Alice



Carol Tevis, one of the favored youngstars of the town, as she appears in *Sing, Baby, Sing*, now in production at 20th Century-Fox. Carol has a cute baby voice which got her into pictures—by doubling for Minnie Mouse!

Faye and Maxine Doyle can be found bowling most any day they are not working . . . Carl Laemmle, Jr., is always at the bowling alley too, purely as an onlooker . . . Eleanore Whitney is collecting charms for her new bracelet . . . Dixie Dunbar with her southern accent is probably beaued by more different men than any other girl in the movie town . . .

● ●

What young blonde actress's hair is falling out so badly that she's had to cut it very short and will wear a wig in all of her pictures until her hair comes in again? . . . What young actress, recently wed, is already sorry she did it, and would tell it to a judge —if she weren't afraid of the newspaper publicity?

● ●

Cupid Darts—Ida Lupino and Louis Heyward are still cooing . . . they say it will be wedding bells for Jean Rogers and James Wallington—the radio announcer . . . a romance that seems impossible—but isn't—is that of the sophisticated (?) Toby Wing and "Oklahoma" Pinky Tomlin . . . and there are those who say that the reuniting on the screen of Cecelia Parker and Eric Linden (who scored such a tremendous hit in *Ah Wilderness*) as a team—and whose romantic caperings in private life closed with that picture. is causing a great palpitation of the heart for at least one member of that duo . . . Johnny Arledge is studying up on his swing music since he met Martha Raye, Paramount's latest singing discovery . . . and a most interesting triangle is the one that concerns Lucille Ball, Louise Latimer and Broderick Crawford, Helen Broderick's son . . . it seems that while both young ladies are rumored engaged to Brod', none of the trio will give a statement . . . The reported engagement of Earl Blackwell and Lillian Emerson—the society lass—is just a report . . . actually, Lillian's heart is in William Frawling's hands.



WHY DOES SHE HESITATE? That fear of embarrassment that makes a woman worry . . . offer excuses . . . refuse invitations . . . is so unnecessary! Now—a new kind of sanitary protection, the Certain-Safe Modess, gives absolute safety!



PEACE OF MIND AT LAST! Experience the wonderful relief of knowing you're safe! You can—with Modess! Different from ordinary reversible pads, Modess has a specially treated material on sides and back to prevent *striking through*. Wear *blue line* on moisture-proof side *away* from body and perfect protection and comfort are yours! Modess stays soft . . . stays safe.



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Modess!

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EXPERIENCED Mothers know that summer teething must not be trifled with—that summer upsets due to teething may seriously interfere with Baby's progress.

Relieve your Baby's teething pains this summer by rubbing on Dr. Hand's Teething Lotion. It is the actual prescription of a famous Baby specialist, contains no narcotics, and has been used and recommended by millions of Mothers. Your druggist has it.

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—Mrs. Wm. H. Kempf, Williamsport, Pa.

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Dermoil is being used by thousands of men and women throughout the country to secure relief from the effects of this ugly, stubborn, embarrassing scaly skin disease which often causes humiliation and mental agony.

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Hollywood Death Defier

(Continued from page thirty-one)



Filming *Come and Get It* far out in the wilds of Idaho, Richard Rosson flirted with death, risked his own and other lives as necessary. Here he is shown beyond the camera filming a log jam

pitched into the sea with the fins of vicious killers darting everywhere about the struggling group.

Nor did you know that it was Rosson and another hardy crew who got those breath-taking shots in the Arctic for *Esquimo,* and that the little thrill director and one of his camera crews were only saved on one occasion from capture and sentencing to the salt mines of Siberia on another, for poaching in Russian waters.

And did you know, when all those airplanes roared into the air in *West Point of the Air* that Dick Rosson and some army officers at Randolph Field got 300 fighting ships off the runways within the space of forty-five seconds?

Storms—Bastile And Bounty

● Or That It Was Rosson who did the storming of the Bastile in *Tale of Two Cities,* handling 4,000 people? They gave him twenty assistants for that one. Or that the big Indianapolis race in *Roar of the Crowd* was a private automobile race staged by Rosson at the famous speedway? That one cost a couple of lives too.

And those storm sequences for *Mutiny on the Bounty* were made possible by this same "ghost" director whose name you never see on the screen or in print because he has the audacity to believe and assert that he doesn't need publicity—and in this publicity-mad day, at that.

Rosson's latest—and toughest assignment was for the Samuel Goldwyn production of Edna Ferber's story of the logging camps and lumber barons, *Come and Get It.* He spent two months in the woods of northern Idaho for the thrill sequences for that one, which is in production now. One grave, a full hospital ward and a tripled original budget produced 1,000 feet of good film, the rushes showed.

Rosson is not satisfied with the results. The lumberjacks failed to live up to promises of riding logs down flumes and falling with topped trees, so Rosson is collecting a dozen Hollywood stunt men for another expedition into the woods.

"I've got boys in Hollywood who aren't afraid to do things," says the thrill director.

Rosson and his hardy crew in the Samuel Goldwyn location unit had at least five actual escapes from imminent death during the shooting of the *Come and Get It* logging scenes, but no one would have known anything about it were it not for some film seen in the rushes at the studio, film which was really not intended for viewing in the rushes.

Fall From Tree Filmed

● Howard Hawks, director of the picture, for whom Rosson has been doing location work for the past five years, found out about the close shaves his location director had when he saw these rushes.

Hawks, Rosson and some studio executives entered a projection room, the lights were doused and the first scene, a logging camp set surrounded by towering pines and almost buried in twelve feet of snow, was flashed on the screen. It showed a file of lumberjacks rushing to the chuck house at the sound of the flunkey's *Come and Get It.*

Hawks nodded approval of the action, and the scene changed to one of a 120-foot tall pine tree which a lumberjack was climbing. The jack climbed laboriously to a point eighty feet above the ground where he was to wrap sticks of dynamite for a "topping" operation. As the group watched, the lumberjack lost his grip and fell a few feet, his body falling across a limb and lying inert there. Hawks watched the still form in the tree top for a moment and turned to Rosson, asking:

"Is there some significance attached to that shot?"

"That man is dead," Rosson answered "We just haven't cut the film."

The reels spun on, and Hawks commended Rosson on his thoroughness in satisfying the Samuel Goldwyn demand for authenticity, as every phase of logging operations was shown and the great Clearwater finally was reached. Into this

river flume after flume shot fourteen-foot lengths of pine at a terrific rate of speed, sending them tumbling into the swift current for their 100-mile journey to Lewiston, where the mills awaited them. Then the director received his second shock.

The film showed a log jam stretched across the river at a point where it was 120 yards wide, with a crew of thirty rivermen breaking up the jam with their peavies, the most dangerous operation in logging. The sound apparatus faithfully recorded the cries of the rivermen and their foreman, then another, ominous sound crept in, a sound as of distant cannonading . . . the jam was going out!

Tossing aside their peavies, the river workers struggled wildly to get to the river bank, realizing the fate that awaited them should they be swept downstream with the plunging, bumping logs. Ropes flashed into the picture, their looping ends reaching from shore, and the desperate men on the logs seized them. Lumberjacks not assigned to the sequence appeared within the camera lines as the rescue work went on, and for the moment the picture was forgotten, as the cameraman cut and joined in the emergency work.

"Three went to the hospital with broken legs and arms," Rosson said." One was carried downstream 100 yards before we got to him. We had one of those jams go out beneath our own crew the next day, but we were closer to the river bank," was the laconic statement from the thrill director.

Breakston Has Close Call

● The Reels Spun On, to still another chilling scene which had not been cut and which would never be witnessed by film fans in the finished production.

The next reel showed the 14-year-old actor, George Breakston, standing on a raft with bowed head beside a coffin. In the story the lad is taking his mother's remains down river for burial. Hawks could discern that the shot was being made from the stern end of the raft. But as he watched, a jutting log from a wing jam burst into view, the raft struck it, ripping itself apart, and the boy actor was thrown against the coffin as into view lurched Rosson and his first cameraman, Chet Lyons, who had been standing behind the camera.

Lyons was hurled into the boiling current, and as the camera tilted crazily, Rosson was seen to seize the Breakston boy in one arm and throw his other arm around a log of the disintegrating raft. Then the camera showed green water, and then nothing at all. Hawks looked to Rosson for an explanation.

"No one was hurt. The jacks fished us out with pike poles in time. Our grips yanked the camera out in a couple of seconds. They had been standing on the wing jam for such an emergency." That was all.

Ask Rosson about his passion for taking such escapes as a matter of course and he will tell you with a trifle of scorn:

"Who cares HOW we get these shots? All they want to know at the studio is whether the stuff is good or lousy; they don't ask you how you got them, but DID you get them!"

Hollywood is full of unsung heroes such as Dick Rosson. You'll find them riding camera trucks to film dizzy chases, crashing airplanes, and working with treacherous dynamite. But of them all, Dick wins the daredevil honors.

— Jean Bosquet.

THIS LETTER from a Linit enthusiast will interest every fastidious girl and woman in America:

"Frequently I am faced with the problem of going out to evening social functions with little time to rest beforehand. However, I usually allow myself an hour in which to bathe and dress and so I decide to indulge in a little rejuvenating beauty treatment, in which Linit plays a dual role. First, I make a thin paste of Linit, mixed with orange water. This is generously spread over the face, neck and shoulders. Meanwhile, the bath water is running and to this I add a half package or more of Linit. While I lie in the soothing bath of milky Linit water, I feel the beauty masque of Linit slowly lift the tired facial muscles. Then, a cool shower removes the masque easily and I step out of the tub refreshed and eager to face the long evening."



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If you suffer with attacks of Asthma so terrible you choke and gasp for breath, if Hay Fever keeps you sneezing and snuffing while your eyes water and nose discharges continuously, don't fail to send at once to the Frontier Asthma Co. for a free trial of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a life-time and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address

Frontier Asthma Co., 251-A Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

Fanagram Contest

Win Merle Oberon's Wrist Watch!

MERLE OBERON'S favorite wrist watch is this month's prize to the best Fanagrammer! It is a gleaming, beautiful watch of lasting quality, well worth anyone's efforts in this fascinating contest.

A FANAGRAM is an appropriate, interesting or amusing phrase created by rearranging the letters contained in the name of some movie star. You can't drop or add letters. Here's a good example: Take the name of *Maureen O'Sullivan*, rearrange the letters, and you can get the phrase *"on a Universal mule."* That's a FANAGRAM. Simple? Yes, and lots of fun, too!

Here are additional samples of FANAGRAMS: *Maurice Chevalier* rearranges to read *"I have a Miracle Cure." Hoot Gibson* becomes *"Big Shot? O no!" Marlene Dietrich* rearranges to *"I'm clear in the red." George Raft* can be changed into *"great forge."*

You can send in one FANAGRAM or a dozen, but be sure each one has your name and address plainly written on it.

If a girl wins, of course it will be a wristwatch for women; if the winner is a man, be sure that Merle will select one just as nice as she'd give to David Niven, for instance.

Davie is a handsome player who is appearing in Sam Goldwyn pictures, and also has a part in *Charge of the Light Brigade.* Between work they usually go with friends off the coast in the fishing boats, angling for yellow-tail and tuna.



Merle Oberon and David Niven snapped aboard the Betsy Mae, during a fishing expedition off Santa Monica

The rules of the contest, given below, are simple. You don't have to decorate your entry; just write it out plainly.

Remember, you can't use a letter twice in the star's name, nor can you drop or add any letter not in the name! Read the rules carefully, then join in this pleasant pastime. You may win the prize!



As this month's prize Merle Oberon offers a wrist watch to the best Fanagram contribution. Try this interesting, amusing game yourself!

FANAGRAMS RULES

1. Read the sample FANAGRAMS carefully before attempting your solution.

2. Note the two separate requirements necessary to make you eligible as a prize winner.

3. Neatness counts, but cleverness and originality will largely determine the winner.

4. The judges shall be selected by the Editor of HOLLYWOOD Magazine, and their decision will be final. No correspondence can be entered into regarding any entry, nor will entries be returned.

5. Contest closes July 15. The winner will be announced as soon thereafter as possible.

6. No employee or relative of an employee of this magazine is eligible.

7. Any number of solutions may be offered by one person.

8. Address all entries to Merle Oberon, Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif. Be sure your address is correct!

For Winning Fanagrams See Page 10

Brief Film Guide



Charles Boyer, Marlene Dietrich, Basil Rathbone in *Garden of Allah*—forthcoming film

"MUST" LIST

Anthony Adverse—Fredric March, Olivia de-Havilland, Claude Rains, Donald Woods dramatize this marathon novel.

The Green Pastures—All-colored actors, singers, in Bible folklore beautifully filmed.

Showboat—Irene Dunne, Allan Jones, Paul Robeson—singing that's never been equalled; finest musicale of the year.

Mr. Deeds Goes to Town—Gary Cooper turned comedian with Jean Arthur, in a superlative Frank Capra film.

The Country Doctor—Reminder; go again to see Jean Hersholt and the quins.

Trail of the Lonesome Pine—still setting standard for color work combined with powerful drama. Stolen by Fred Stone.

Magnificent Obsession—Look it up for the solution to Bob Taylor's sudden rise to fame. Irene Dunne magnificent.

Mutiny on the Bounty—Your first view won't be enough—see it twice.

The Great Ziegfeld—The spectacle of the year. Stolen by Luise Rainer.

WATCH FOR:

Trouble for Two—Bob Montgomery, Rosalind Russell, mystery and fast action.

Under Two Flags—famous old love-adventure yarn, million-dollar cast.

Sins of Man—Why Denmark wants to pin a medal on Jean Hersholt.

The Last Outlaw—Harry Carey, Hoot Gibson, in a Western written by the director of *The Informer*—worth looking up.

Bullets or Ballots—The rip-snorting exposé that brings Edward G. Robinson back into smashing prominence—with Humphrey Bogart.

One Rainy Afternoon—Francis Lederer, Ida Lupino, Hugh Herbert, Roland Young. What more could one ask?

Princess Comes Across—Carole Lombard and Fred McMurray; nice couple.

Dancing Pirate—Proving that old California was a colorful country, with swell dancing by Charles Collins, Steffi Duna.

Sons O'Guns—Joe E. Brown in the famous Broadway hit of some years ago; high ranking wartime laughter.

Small Town Girl—Janet Gaynor and Bob Taylor, otherwise only fair.

Private Number—They won't give Bob Taylor a rest. This time with Loretta Young.

COMING PRODUCTIONS

Romeo and Juliet—Metro expects to get back two million on this one; John Barrymore reported as stealing the honors.

Charge of Light Brigade—Ready soon; another big gun to boom fall business.

Garden of Allah—The hot-as-Sahara love drama Merle Oberon wanted to make, but Marlene Dietrich beat her to it.

Cain and Mable—Clark Gable gets an armful of Marion Davies.

China Clipper—They say Pat O'Brien really goes to town.

Ramona—Zanuck wouldn't have anybody but Loretta Young in this; waited a year for her. Worth it.

Gorgeous Hussy—Costume drama, Bob Taylor with his hair curled gets that gorgeous Joan Crawford. (See our next month's cover of this couple.)

The Good Earth—It's taking years, but so did *Mutiny on the Bounty*.

The Plainsman—Our first mention of Cecil B. DeMille's forthcoming opus, but not our last.

9 out of 10 girls should make this "Armhole Odor" Test

Tonight, when you take off your dress, smell the fabric at the armhole—that is the way you smell to others!



THE most scrupulous care cannot protect you, charming as you are, from the daily unpleasantness of perspiration odor *if you deodorize only*. You can test it quite easily for yourself tonight. When you take off your dress, simply smell the fabric under the arm.

If you have been deodorizing only, the chances are 9 out of 10 that you'll discover a musty, stale "armhole odor" in your dress. That odor is what other people notice when you are near them!

It is easy to explain. Unless you keep your underarm *dry*, as well as sweet, it is inevitable that some perspiration will collect and dry on the armhole of your dress.

This need happen only once, yet every time you put that dress on, the warmth of your body will bring out the odor of stale perspiration. Fastidiously fresh though *you* are, that unpleasant "armhole odor" gives the impression of unforgivable carelessness!

Protect yourself this SURE way

Women who seriously value their charm willingly spend the few extra moments required to use Liquid Odorono, because it is *sure*. With Odorono, your underarm is not only odorless, but absolutely dry. Your dresses will never collect those little drops of moisture which can undo all the other measures you take for flawless loveliness.



Doctors say Odorono is entirely safe. With Odorono, the usual underarm perspiration is merely diverted, and comes out on less confined areas of the body, where it can evaporate freely.

Saves your expensive gowns

Odorono ends forever those shocking perspiration stains which can fade and ruin a lovely frock or coat lining, in just one wearing. And of course, there is no grease to make your clothes messy.

You can get Odorono in two strengths—Regular and Instant. You need use Regular Odorono (Ruby colored) only twice a week. Instant Odorono (Colorless) is for especially sensitive skin or quick emergency use—to be used daily or every other day. At all toilet-goods counters.

Let Odorono keep your underarm dry, your clothes as sweet and fresh as *you* are—and you will be truly exquisite. Send today for samples of two Odoronos and leaflet on complete underarm dryness offered below.



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Star of "Forbidden Heaven"

Do you look wistfully at some other girl, and think: "Oh, if I only had hands as lovely?" Your hands, too, can be "like white flower-petals!" Until you've tried SOFSKIN, the amazing new Creme, you simply can't realize its swift whitening, softening action on your skin.

"It's miraculous," say Beauticians; "one application smooths out lines and roughness and leaves the skin soft and white."



Sofskin Creme is delicately fragrant; a delight to use. It vanishes instantly; you can wear gloves at once. No stickiness! Sofskin also gives throat and neck alluring whiteness without powder—yet it is a perfect powder base! Splendid for chapped or sunburned skin, reddened arms, legs, elbows.

Economical, too! Ask for generous 35c or 60c jar at your own Beauty Shop or cosmetic counter; or send coupon now with 3c for liberal trial jar.

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Prosperity Returns To Buck Jones

THEY CALL HIM a "hard man to get talking." He answers the questions of an interviewer with a brief, drawled "Yes," or "No." And for this reason Hollywood has overlooked an amazing story, the truth behind the present astonishing success of Buck Jones, twenty-fourth on the list of box-office champions.

Just a few years ago he was flat broke. Not glamorously broke, with assets of Youth, ambitions, and unfulfilled dreams to buoy him up. Just plain busted, saddled with debts—in the same Hollywood where he had been a top-notch, money-making star.

Mrs. Jones told me, "It was pretty hard, for a while. We lost every penny we had saved for years. But Buck—"

Buck went out and got a new job, a contract with Columbia, and gradually, slowly, built himself into one of the biggest names in the motion picture industry. He promised to pay back his creditors if they didn't force him into bankruptcy. He kept his promise to the letter.

"We'd been hard up before, of course," Buck's wife told me. "When we first came to Hollywood we lived in a little house



Through the years Buck Jones continues to be one of the 25 leading stars in the world! Millions of youngsters will worship his new film, *The Phantom Rider*



Here's a Hollywood happy family that couldn't be more normal! Buck Jones, his daughter Maxine, and Mrs. Jones spend much of their time on their ranch at Van Nuys, near Hollywood

with a monthly rent of $12.50. Buck earned $3.00 a day in pictures, then, and it seemed a lot. But this last time came after he had been earning salaries of $2,500 a week, as a Fox star."

Buck's Circus Goes Broke

● IT CAME ABOUT through the ambition of every Western star in Hollywood—to own and manage his own circus. Most of them, the real old time Western stars, began their careers with circuses as trick riders, champion ropers and shooters. Buck was no exception.

He organized the "Buck Jones Wild West Show" in California and took it on the road. Mrs. Jones accompanied him, and because the crowds were enthusiastic and the audiences plentiful, they innocently believed the show a success.

They didn't realize that bigger circuses were jealous of their earnings. That the billboard advertising they sent ahead was more often thrown into the gutters than pasted in shop windows and at street corners.

At Danville, Illinois, an attachment was put on the show, and they had to close. Buck realized suddenly, with genuine amazement, that $300,000, his life savings, had vanished.

He returned to Hollywood without a contract or a dollar.

This was in 1929, the worst year of the depression.

"I was frightened, but of course I didn't let Buck see that," Mrs. Jones said. Buck was scared too—but he tried not to show it!

Columbia gave him a chance, and he leaped to take advantage of it. For the first time he began to write his own stories for the screen. Even the ones he buys elsewhere are extensively re-written before he will pronounce them suitable.

"Western fans want action—action—action," he told me. "Scenic wonders, talk, music—this doesn't count for anything with the western fan. He wants gun-fights, hard riding, and a meaty plot—and it's surprisingly hard to find stories of this nature."

Working desperately hard to make his pictures a success, he studied camera angles—until he knew as much about

them as many an expert cameraman. He studied direction—and once finished the direction of one of his own pictures when the regular megaphone artist was called to another assignment!

He wasn't handicapped with the grudge many western stars bear against the actors of the more polite drama, who often do not rate nearly so well with the public but who receive much more attention in Hollywood.

He merely says, drily, "It's funny that the actors who began in western pictures sometimes overlook the fact, while the directors who have worked with me—men like Woody Van Dyke, Frank Borsage, and William Wellman—point with pride to their training in westerns."

Maybe you see why he was able to pay back his creditors within a remarkably brief time! But it is only this year that he can really feel secure again, with a comfortable bankroll saved up for security.

Most of his earnings go back into his own company, which releases through Universal. "No more circuses!" he grins wryly.

Recently Jones purchased a handsome yacht, 85 feet long, which is the pride of his heart and on which he spends every minute away from the studios. His three-acre estate outside of Hollywood has elaborate stables for his horses, as well as a swimming pool, rose garden, and kennels for his Great Danes.

Once A Disabled Soldier

● It's Hard To Believe that he was once examined by an army surgeon and pronounced "completely disabled!" This is just another part of Buck's almost unbelievable story which we discovered for the first time!

It happened when young Jones, an adventurous boy in his early teens, left his father's ranch to join the army. Sent to the Philippines, he was shot by Moros in the left leg. Infection set in, and even after the wound had apparently healed he was still unable to use it comfortably.

Army surgeons examined him countless times and finally sent him home as a hopeless invalid. With infinite patience and courage, Buck worked out a series of exercises to develop the muscles in his leg all over again. Gradually its strength returned, and he joined the aviation service, flying many "pre-war" crates which were among the first planes ever owned by the government.

The love of horsemanship, which had been fostered by his boyhood days on his father's large ranch, led him to ask for an honorable discharge from the service, and (he was just 20 years old!) he joined the famous "101" Ranch Show as a bronc rider and trick roper.

These two stories—his triumph over financial depression, and his victory over physical handicaps—reveal the qualities in this western star which attract one of the largest fan audiences of any Hollywood celebrity.

His pictures are used as examples of the fact that "clean entertainment" goes over at the box offices, but Buck offers something more exciting than that. In his pictures, as in his own life, there is action—drama—and GUTS!

WISE SPENDERS

make their dollars count by sending them after advertised merchandise. Read the ads!

Especially in Summer

COMFORT DEMANDS A NAPKIN THAT CAN'T CHAFE!



KOTEX CAN'T CHAFE

The sides of Kotex are cushioned in a special, soft, downy cotton to prevent chafing and irritation. Thus Wondersoft Kotex provides lasting comfort and freedom. But sides only are cushioned — the center surface is free to absorb.



KOTEX CAN'T FAIL

Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk — prevents twisting and roping. The filler of Kotex is actually 5 TIMES more absorbent than cotton.



KOTEX CAN'T SHOW

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ALL AT SAME LOW PRICE

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2. JUNIOR—IN THE GREEN BOX—Somewhat narrower — when less protection is needed.
3. SUPER — IN THE BROWN BOX — Extra layers give extra protection, yet it is no longer or wider than Regular.

WONDERSOFT KOTEX **A SANITARY NAPKIN** *made from Cellucotton (not cotton)*

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NO HOUSE-TO-HOUSE CANVASSING
If you need money and are ambitious, try this new kind of special work. Just show the latest line of adorable fall dresses to friends, neighbors. Styles are stunning, values are amazing! You can work from home—full or spare time. New plan makes house-to-house canvassing unnecessary.
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Here is a thrilling, dignified way to make up to $23 weekly. In addition, you can get all your own dresses to wear and show, without a penny of cost.
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Allan Jones, Two-Fisted Singer

(Continued from page thirty-two)

—errand boy, bank messenger, elevator operator. Then came graduation, and a summer at Asbury Park, New Jersey, where he fell briefly in love with a young lady. It was this same summer that he had his famous bakery battle.

Naturally light-hearted, Allan had a peculiar ability to find himself out of a job on the slightest provocation. It was only a short time later that he was driving a delivery truck. He was standing on the rear step unloading a consignment when the brakes weakened. This would have been of no great importance had the truck not been parked on a hill. After the crash was over Allan Jones again was looking for employment.

Coal Mines And Flying Fists

● Forgetting Love and bakeries for the moment, he headed for home in Scranton. He landed a job as a miner.

One day, came welcome relief. The steam shovel operator at the coal pits went on a long drunk. Allan's curiosity over the machine had been brewing for weeks. He talked himself into the job, and proceeded to dig deeper into the coal business.

When the day arrived that Allan Jones had $1,500 in the bank, he quit working and boarded a train for Syracuse, New York, where he enrolled in the school of music. He had been there only a short time when he learned about scholarships, and landed one at New York University, under the tutelage of Claude Warford.

Came summer, and Warford planned an excursion to Paris. Allan wanted to go along, but found his financial situation desperate. Then he got a big idea.

A One Man Concert

● He Packed His Bags and rushed back to Scranton. There he cornered his father, who had a pretty fair job supervising a couple thousand men. With his father's persuasive powers and the help of his old friends, he gave a one-man concert. Everyone rallied around and complimentary tickets were scarcer than dirigibles. After paying off the bills, our singer climbed aboard an ocean liner with $1,200 in his pockets and renewed courage.

"In the next three years I covered a lot of ground," he said, tracing some of his wanderings on the dining room table cloth. "Coming back to the United States after an engagement as guest tenor with the Deauville Opera Company, I went on the road as a concert singer. Came the crash, and concerts were identified as those things which people did not attend.

"I had been singing every Sunday in churches during this period. A New York church promptly hired me at $3,000 a year when I needed help. While singing here J. J. Shubert heard me and I signed a contract. I was sent to Kansas City for three summer engagements. During one of these I played the rôle of Gaylord Ravenal in the stage version of *Showboat*." (Shades of coming events!)

To that date his career had been successful enough. But Allan Jones was beginning to see the light. There had been three film offers which he had been unable to accept because of his Shubert contract. He went to Shubert and tried to get a release. He begged, cajoled, even threatened. It was denied. In the end he bought up his own contract and tore it to pieces.

That left him free to sign with Metro. Posthaste he came to Hollywood, did a part of practically no significance in Jean Harlow's *Reckless*. Then came Picture No. 2, with the Marx brothers in *A Night at the Opera*. He was decidedly good. So Universal hauled him over the Hollywood Hills to the *Showboat* set and gave him a starring rôle opposite Irene Dunne. Having already become acquainted with the rôle of Gaylord Ravenal, he literally knocked it for a loop.

In *Showboat* Ravenal is the happy-go-lucky itinerant who marries Magnolia (Irene Dunne). His biggest moment comes in a moonlight love scene with her, and he sings in a most positively romantic way. If your heart has never fluttered before, it should do all right in this sequence.

Starring rôles in less than a year are strictly unusual for beginners. Metro, realizing what a box office wow it has under contract, is searching carefully for just the right rôle before it casts Jones again. Presently you will be hearing about his next film, but not just yet.

Jones' Girl Friend

● California Life Suits Jones as it does many another film star. He likes open air and sunshine. He never has cared for city life. At present he pays heavy courtship to Irene Hervey, M-G-M player who once was seen very often with Bob Taylor.

Irene, her mother, and Allan have just arrived back in Hollywood from a trip to Memphis where they presided over the Cotton Carnival. It was essentially a business trip, but of course it was a pleasant one as well. In fact, they had such a good time together that the three of them went on to New York for a short visit before returning.

Jones, like many another Hollywood actor, finds his own screen characterizations cold to him. He saw *Showboat* at the preview and was singularly unimpressed with his own work. When fans began showering their praise on him, he was astonished no little. In New York he almost got up nerve enough to slip into a theater and see the picture again. At the last minute he turned cold on the idea and went home to bed.

His Hollywood home is modest. Success has not loosened his purse strings too freely. To date his one luxury is a 60 foot schooner, and this only because the sea is a great love. He is tickled to death because Irene, who never before had been to sea, is proving a good sailor and enjoying week-end cruises.

We've saved the best for the last—Allan Jones and Irene Hervey told me confidentially that their plans are all set to marry August 1. The joyful couple permitted me to put it in this story, but what a secret it has been to try to keep.

The ceremony will be held on board the *Lurline* before sailing for Honolulu, first trip to the magic isles for them both.

And what a marvelous honeymoon that will be for Hollywood's most popular young couple. Later they will make vacation trips aboard Allan's schooner, and they hope to visit the South Seas in it. So here's to the newlyweds—long may they flourish.

—Larry Pankhurst.

LAMP POST PORTRAITS



JOSEPHINE HUTCHINSON

JOSEPHINE HUTCHINSON is a surprise . . . a complete contradiction to her screen rôles . . . Very, very young . . . vivacious . . . hair of sparkling titian . . . determined . . . a dust of freckles across a pert nose . . .

Few people are aware of the fact that she made her screen début as early as 1923 . . . when she played a child rôle in Mary Pickford's *The Little Princess* . . . Has been an actress all her life . . . following in the natural footsteps of her mother . . . Leona Roberts . . . still well known on the New York stage . . . Josephine's greatest stage hit was the creation of Alice in *Alice in Wonderland* . . . She was disappointed in the screen version . . . Is a great fan of Shirley Temple's . . . and considers her the logical Alice for films . . . If somebody doesn't do something about it pretty soon . . . may get out herself and sell the idea of an all-color production of the famous classic . . . with Shirley the star . . .

She is married to her manager . . . James Townsend . . . It wasn't a case of love at first sight . . . far from it . . . They disliked each other very much . . . so much they thought the less they saw of each other the better . . . but business wouldn't allow it . . . they had to spend so much time discussing jobs and contracts . . . they soon forgot to be personal . . . understanding turned to admiration . . . and so they were married . . . in Las Vegas, January 12, 1935 . . .

Their home in Beverly Hills is as light and gay as their lives together . . . white Monterey . . . with roses 'round the door . . . and a patio . . . filled with Josephine's strangest of all Hollywood collections . . . potted plants which she has collected since a child . . . and packed across country a dozen times . . . Her other prides and joys are her pets . . . A Scotch Terrier named Puck . . . and a Persian cat named Padda . . . both are red heads . . . and like to scrap . . . so does Josephine when anyone mentions sweetbreads or persimmons . . . they're her principal aversions along with gossipy people . . .

Is a good cook . . . her husband says so . . . most expert at making soups and that's a real art . . . she says so . . .



A TRUE *Mystery* STORY

THE Case OF THE

Anxious Bride

"Do me this favor" *she besought the best man . . .*
"but HE mustn't know . . ."

"I LOVE him so," she pleaded. "I don't want *anything* to spoil our happiness. Please, *please* tell him . . ."

"I did as she asked," the best man relates. "Tactfully I pointed out that even a hint of 'B. O.' may spoil the companionship of wedded life. I gave him my cake of Lifebuoy to try and I saw that Lifebuoy went in his suit case for their honeymoon.

"Later they both wrote me. 'Thank you,' said her letter—and under the words she had drawn a tiny cake of Lifebuoy. It spoke volumes. I *knew* then he was taking no chances with 'B.O.'"

Letters by the thousands

These are real people. This incident actually happened. And it is just one of *thousands* of letters that have come to the makers of Lifebuoy telling True "B.O." Experiences.

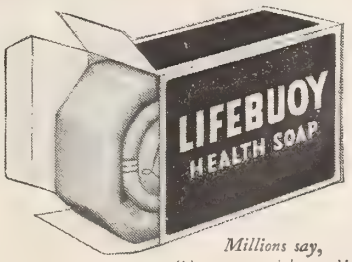
How plainly these letters show that "B.O." (*body odor*) spares no one! *No one* can afford to take chances, especially now when the weather is hot and muggy . . . when we're perspiring more freely. Bathe regularly with Lifebuoy —you'll be fresh, refreshed and *safe!* For there's a special purifying ingredient present in Lifebuoy's creamy lather which rids the pores of the *cause* of "B.O."

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"it agrees with my skin"



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From Harems to Movie Stars

MARKING THE transformation from harems and veils to chorus girls and modern clothes, Turkish motion pictures are emerging from their first struggles with stars of their own and films to compete with American products.

Brightest star in Istanbul, Turkey's Hollywood, is Feriha Tewfik Hanoum, a dazzling blonde actress who looks more American than foreign, whose beauty already has Hollywood executives clamoring for her services.

Feriha may yet come to America for one very good reason. The film industry in Asia Minor is seriously handicapped by heavy taxes and tariffs. Few of the stars receive anything like good pay, and many of them work for the price of an average American typist.



In the film, *The Sire of Istanbul*, Feriha Hanoum wears an old-time oriental dress for a harem scene depicting ancient Turkish life

Feriha's rise to prominence has been amazingly fast. In 1929, at the age of 15, she was named Turkish Beauty Queen in the first beauty contest ever sponsored in Kemal's Republican Turkey. She entered the contest not because she had any particular faith in her own beauty, but because she saw in it an opportunity to further her dramatic instincts.

"I did manage to attract the attention of the Turkish theatrical world," she told HOLLYWOOD'S representative, "and I obtained my first contract as a direct result.

"Now that the dreaded harems have been abolished and the dull and mysterious veils have been snatched away by the clear-sighted ruler, Kemal Ataturk, these women can now show the universe that they are the most sensitive, the most expressive and most naturally gifted creatures in the world."

Feriha likes to play drama and comedy. Sports appeal to her. Despite six days a week of hard work, she will rush out for an hour's outing whenever she can. She likes to ride, row, play tennis and basketball.



Feriha Tewfik Hanoum, brilliant Turkish film star . . . her admiration for Garbo is reflected in her characterizations . . .

Marriage even in Turkey can prove unhappy. Now that it has become westernized, divorce is not uncommon. Feriha herself found matrimonial ways difficult. Faced with a choice of a stage career alone or a family life with her husband who is also an actor, she chose the former path and secured a divorce.

Feriha's greatest rôle to date is in the first all-musical Turkish talkie, *If My Wife Is Unfaithful.*

—ROBERT CANUTI.



Turkish films have gone a long way in westernizing the nation. Here Miss Hanoum looks more American than many of our own stars, yet she is a native of her own land

Has Mae West Reformed?

(Continued from page twenty-five)

quent pilgrimages to her ranch in the San Fernando valley. Not so far from the historic San Fernando Mission, where the dark-robed padres of early California bowed heads in prayer while ancient bells tolled the angelus, Mae finds a haven of peace and a new love for the soil.

She motors to the ranch in the early morning and puts in full days out of doors. She is proud of her prize poultry, spends hours caring for them.

She has become an enthusiastic gardener. Squatting among vines and stalks, she delights in fussing with growing green things.

She spends but little time in the stables. Conspicuous among the livestock is her brother Jack's racing thoroughbred, Greenspring Lad. The horse has been successful on Southern California tracks.

But Mae has lost her interest in horse racing.

Visits Her Father's Ranch

● Mae Originally purchased the ranch for her father, the late Jack West. She had hoped the outdoor life might restore his fading health and prolong his life. Jack was enthusiastic over the place. A product of New York, confined to cities all his life, the genial ex-boxer welcomed the opportunity of becoming a country gentleman. The chance came too late. Soon after settling on the ranch he was stricken with a heart attack and died.

Some say that Mae regards the ranch as a pleasant shrine binding her spiritually to the departed parent whom she adored. Perhaps so. It would be in accord with her new attitude on life.

Mae alternates the ranch visits with occasional calls on her sister, Beverly, who lives in a cozy hillside home in the fashionable Los Feliz district. Here a fascinating vista of all Hollywood sprawls below the wide windows.

Mae likes to sit in one of these windows and let her eyes roam lazily over the city she invaded only a few years ago with a few dollars and a burning ambition to bring Diamond Lil to life on the screen.

Today she has wealth and world-wide adoration. She has sampled fame and riches. Obviously, she has found them empty of the things she now seeks—simplicity and sanctity.

Of course, there are others who maintain that Mae is imitating Garbo in her desperate quest for privacy. It's a publicity stunt. That's what they say.

Insiders insist that the recent newspaper assaults on the picture *Klondike Annie* cut Mae deeply. She took personal pride in the benevolent quality written into the evangelist rôle. It was a stinging jolt to have her sincere interpretation of the character branded indecent.

True, the general public rallied to her support by generously patronizing the picture. But it didn't quite erase the mud slung on an attempt to contribute an uplifting screen performance.

Perhaps the incident left Mae distrustful of her Hollywood acquaintances, the fair weather well wishers, and inspired her present solitude complex.

An interviewer once read a tiny sign in her dressing room: "I can take care of my enemies, but who will protect me from my friends?"—Lew Garvey.

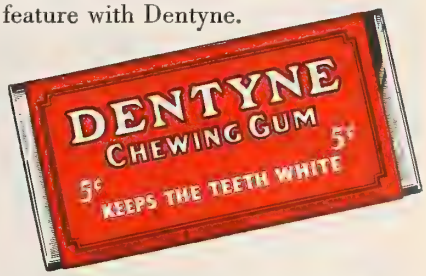
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Errol Flynn's Unofficial Sweetheart

(Continued from page twenty-two)

amount of delight. Reinhardt engaged her to understudy the rôle of Hermia for his Hollywood Bowl production of *Midsummer Night's Dream.* Her work was so excellent that she not only played the Bowl engagement, but went on the road with the show for eight weeks. To this very day she marvels that Reinhardt chose her for the film rôle when he undertook *The Dream* for Warner Brothers.

"The maestro's reputation is enough to frighten anyone," Olivia confesses with charming frankness. "And my own inexperience could hardly be helpful. I was literally frightened out of a year's growth. I would go on the set and pray—really *pray*—that I wouldn't be called on to act that day. Perhaps it would have been easier had I understood Mr. Reinhardt's own language. His English was too broken to be always clear. Yet on the other hand, Mr. Dieterle (Max's assistant director who has since made smash hits of his own for Warners) spoke better English, and I was afraid of him because he did. These two men knew so much, ordered their players around with such assurance. Why, even the old timers like James Cagney and Joe E. Brown and Dick Powell were uncertain and nervous. Do you wonder that my mind was a great tangle of *fear?*"

Her Modest Apartment Home

● Olivia Lives With her mother and sister in a modest—according to the Hollywood view—apartment on Franklin Avenue just above Hollywood Boulevard.

When she first came down from tiny Saratoga, her mother couldn't make the trip with her. It was Olivia's first trip alone, and it took all the courage of her eighteen years to face the city of films. But despite her constant fears, she immersed herself in her work and found life entirely satisfactory.

After the strain of *The Dream* was over, Olivia found pleasant respite in doing *Alibi Ike* with Joe E. Brown. After that came *The Irish in Us* with Jimmy Cagney and Pat O'Brien. Both of these would be coveted rôles for most beginners, but they were nothing in comparison to the breaks yet to come.

Warners discovered Flynn and starred him in *Captain Blood.* Olivia was given the feminine lead, and shared honors as equally as any woman could in a distinctly man's picture. She then went into *Anthony Adverse* with Fredric March. Again it seemed like awfully "big-time" stuff to the new little actress, but instead of the old fear, she found this perhaps the most pleasant picture yet. We have seen the preview of *Adverse;* her acting is right up alongside March's title rôle.

Olivia does not like to attend previews. When she sees herself on the screen, her characterizations seem cold and stilted to her. The strain of listening for audience reactions takes whatever pleasure there is left in the picture. So she prefers to wait until the picture has reached the second run theaters before she sees herself as others see her.

Night Life In Filmland

● Hollywood Itself Means very little to her. Olivia has gone occasionally to the Trocadero, the Grove, and other night spots. Seldom with the same escort, though. And these excursions are noteworthy only because of their infrequency.



Romance and grim battle vie for interest in *Charge of the Light Brigade.* There is little doubt that Errol Flynn, in this scene with Olivia de Havilland, is more lover than trooper!

"I'm too busy," Olivia explains with a twinkle. "Only between pictures do I have much time to myself, and then I prefer to devote it to my family. We're hoping right now to vacation a bit up in British Columbia. It's beautiful up there this time of year, isn't it? I would like to travel over the United States all on one grand tour, but really, I can't afford it."

You may take this with a large grain of salt. Olivia's obvious possibilities at the box office have just won her a new seven-year contract replacing an older and less satisfactory agreement. Currently she earns $600 per week. The studio should soon find it worthwhile to pay her a $2,500 top weekly salary.

Olivia, being nobody's fool, is building up a rainy day reserve. She looks upon the future with caution, has no desire to spend recklessly. With but little spare time, she goes few places and has no really close Hollywood friends although she has many nice acquaintances.

When she isn't working she spends most of her time at home. She swims a little, walks a little, but is not particularly interested in sports. Her natural beauty does not require a great deal of "fixing up" time. Her complexion is naturally rosy, her hair a naturally reddish-brown.

Olivia has no ideas of matrimony now—not even the faintest prospects. But she is interested in men, and one of these times she expects her Prince Charming—lucky fellow!—to come along in a Duesenberg or flivver and sweep her heart away.

There was something of a twinkle in her eye as she said:

"I like men who are both poetical and practical. I want them to be romantic but sensible, and they should do all the talking.

"I've been in love," she said. "I was in love when I was sixteen."

"But you didn't get married?"

"No, he went away. A long time passed, and one day he came back. But he was wearing a bow tie and had hair that was short. Short and sticking up. I don't like men who have bow ties and



Olivia de Havilland as she appears in *Anthony Adverse*, Warner Brothers pictures

crew hair cuts. And he wore black shoes with a brown suit. I wish men wouldn't do that."

Her eyes—and ours—went to our own brown suit. Sighs of relief—we had on white shoes!

It has been something of a secret, but Olivia occasionally writes poetry. You won't find out from her whether it is good or bad, because poetry satisfies a mood and isn't for public consumption in her way of thinking.

"I feel sort of undressed when anyone reads my poetry," she confesses with a hint of a blush. The attitude is a reflection of her innate modesty which creeps out on many an occasion.

Lest anyone conceive of this beautiful young lady as a hothouse flower, we might explain that no scene or situation in a film script is too arduous for Olivia.

During the shooting of *Charge of the Light Brigade* she had many difficult situations. On one occasion Errol Flynn's flashing blade glanced off his antagonist's shoulders and struck her broadly across the face. Momentarily stunned, Olivia took an unexpected dive into an adjoining lake and was fished out by hero Flynn. Events proceeded as if nothing had happened!

Olivia is still so close to being a film go-er rather than a star that she still has hero-worshipping tendencies of old. Margaret Sullavan and Katharine Hepburn are two of her feminine ideals. While we were talking to her Clark Gable, on loan to Warners, stepped into the Green Room where we were lunching.

"He's handsome without his moustache, isn't he?" she whispered. "Is he as stout as he looks?"

"Two hundred pounds of solid muscle," we affirmed.

"Goodness! You know, visiting stars fill me with awe. If they're from our own lot, I have gotten accustomed to them. But men like Gable—"

She left her sentence unfinished. Dick Powell was approaching the table for a moment's conversation. They talked like a couple of kids from the same home town, but what they said had nothing to do with this interview, and we soon walked out the door together, Dick bound for his sound stage, Olivia heading for home, and we to our typewriter.

—Larry Pankhurst.



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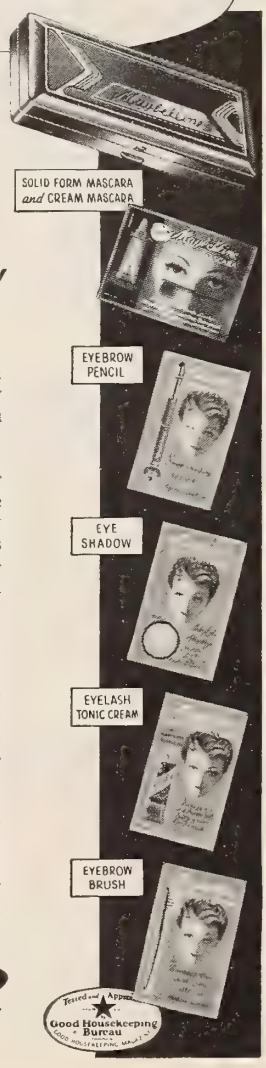
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W. C. Fields

(Continued from page twenty-nine)

eke out a precarious existence as a tramp buffoon—came to his rescue.

He roared and bellowed defiance to the medicos, but after they got to know the real Bill Fields, they merely laughed at his bluster and wisecracked back.

Fields Faces a Crisis

● Make No Mistake, though, the comedian was a very sick man. A less stout soul would have passed on to his reward. Only his terrific sense of humor pulled him through.

In the midst of his illness, Sam Hardy, one of his closest friends, died suddenly. While Uncle Willie has never been seen to outwardly mourn a pal's passing, the death of genial Sam Hardy hit him hard. They had been boon companions for years. Before Bill's illness he and Sam played tennis and swam nearly every day at his Encino ranch. When Bill recovered sufficiently to resume his career at the Paramount studio he seemed a bit grim and subdued.

In the midst of filming *Poppy* he was stricken again. Frankly, there were many friends who doubted if we could ever complete the picture. For ten days Bill rested at the healing Soboba Hot Springs. When they brought the doughty old warrior back to the studio, he arrived on the set assisted by his husky brother Walter and a secretary.

Ignoring the rather incongruous appearance he presented, a funny man with invalid surroundings, Bill shook off his helpers, and shouted to me:

"Come, come, Eddie, my boy, what's holding us up here? Let's go, let's go! We must finish today in time for tea."

He loved to kid me about having tea at four o'clock. You can't keep a man like that down.

But, tragedy wasn't finished with comedy yet.

As we finished *Poppy* Tammanay Young died suddenly. For many years, Tam had been Bill Fields' stooge. Tam was a quaint character, a funny little Irishman who worshipped Bill Fields devotedly. Fortunately as it turned out, there had been no role for him in *Poppy*. That much was spared Bill, who had taken loyal care of Tam in pictures.

Kidding Over the Grave

● Tragedy Will Never rob Bill Fields of his sense of humor. When Gregory La Cava, a fellow director who has long been one of Uncle Willie's best friends and whose "ribbing" golf battles with the comedian are famous wherever stories are told, was suddenly stricken ill on the set where he was directing William Powell and Carole Lombard in *My Man Godfrey*—he received a wire from his doughty competitor, at the hospital.

It read something like this:

"How I laughed when I heard you had died. What cemetery are you in?"

Willie the Poo.

And, when Greg wired back his alleged address in the great beyond, Uncle Willie retorted:

"I'll meet you between graves eight and nine."

A stout-hearted old warrior!

Ghostly humor to some, maybe, but our Uncle Willie is that rare sort of grand old rascal who could write his own epitaph with a grin.

Margot Grahame's Nightmares

(Continued from page twenty-six)

would you like to earn 400 pounds and a trip to New York on the *Berengaria?*" Margot thought she was being spoofed. "Your joking, whether you know it or not, is in very bad taste," she retorted.

Rags to Rolls Royce

● ONLY A CALL in person from the executive of a big London paper convinced her that this was no pipe dream. The proposition was simple—British shipping had been feeling the competition of French boats and wanted some important star to cross on board the *Berengaria* for a publicity stunt. The paper was in on the deal with the steamboat company. All Margot had to do was pose in various shops with luggage, gowns, coats and so on, and the stores would all advertise. She must go and return on the *Berengaria* without a stopover, so that on getting back to London the paper could publish her own account of the trip.

Margot set out the next morning in a Rolls Royce that called at her door, and she was still wondering if she wouldn't suddenly wake up. The Rolls whisked her into traffic and came to Yagers. A most exclusive store. Margot was outfitted, photographed, and prepared to leave. "But the costume is yours—keep it on," she was told! In a daze, Margot next went to Selfridge's. Gordon Selfridge was a friend. And he personally presented her with a gorgeous traveling outfit. Shoes, stockings, negligées, coats —everything came her way. The Rolls was filled with gifts when she came back to her apartment.

The Battered Bride

● BUT THAT WAS only the beginning of the adventure. Outward bound they hit a terrific storm, and Margot slipped, turning her ankle. It was nothing, but the publicity man aboard ship did not waste his opportunity. The radio flashed back word of the accident. The paper headlined it—the other newspapers played it big.

Then someone thought of the crowning touch. Why not get married while she was in New York?

Well, and why not? Margot was game. She could bring her husband back with her. What a lark this had turned out to be! The radio sputtered, and of course Francis Lister was thrilled at the prospect of becoming a bridegroom. Neither had dreamed of the possibility before all this happened.

They had but one day in New York, and poor Margot and Francis thought they never would be able to contrive a wedding ceremony. With everything arranged, they suddenly realized they had no ring! Back to Fifth Avenue they hied, and rushed to a jewelry store. The clerk was busy withdrawing his precious gems from the window. The store had closed. Frantically, Margot rapped on the window. She went through the motions to show she wanted a ring. If you ever tried that in sign language, you can imagine the problem. Finally the clerk understood and Francis Lister purchased the ring.

By this time, of course, the London paper was extending itself. It was indeed a grand story, and typewriters pounded right merrily in a dozen news rooms in dear old London. More, Margot had acquired a slogan. *The Battered Bride of the Barengaria!* Headlines told of the Battered Bride's Return, of her Landing, of her Life Story.

And naturally, the movie makers were at the dock waiting for a chance to sign such a famous person, even if she was a bit battered.

Other Nightmares

● THAT'S WHAT ONE vision did for Margot. She couldn't have dreamed a more exciting adventure. She has tried to equal it since in Hollywood, but her dreams here, fortunately, did not come true.

When she is up against some difficult problem, her dream is usually about trying to knock somebody on the jaw, and failing to get any steam in her punches. The frustration dream, however, is of the common, or garden variety which everyone, almost, experiences now and then. Usually Margot's dreams are of much better stuff.

Margot has gone back to England, but not to dream. She will be a busy girl over there, from all reports, but if she does find time for a few choice nightmares she has promised to let HOLLYWOOD Magazine know. Oh, yes, she does *not* talk in her sleep.

—JOHN WINBURN



Shirley Temple and her stand-in, Mary Lou Isleib, compete with each other at the studio school





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The Stones Live in Glass Houses

(Continued from page twenty-seven)



Paula Stone already has made substantial progress in filmland without the slightest help from her father, Fred Stone, whose stage fame is known around the world. Now the whole family is in Hollywood

Corbett, when Corbett was training for his bout with Jim Jeffries—in fact Fred could have been a prize fighter if he had chosen. He could dance, he could skate, and when it came to roping—well, Will Rogers used to admit his pal was too good. Fred had a baseball team and was captain of it—gosh, he did everything! He claimed an acrobat had to keep in trim, but it was the eternal boy in him. At the Cheyenne round-up he bulldogged a steer in a way that made Rogers chew his gum a mite faster and almost swallow it. They were a mutual admiration society.

Ropes A Polar Bear

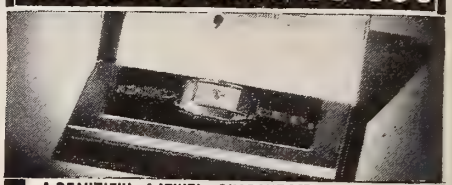
SHOWING OFF now they could rope made Fred do a foolhardy thing—and get away with it. He was big game hunting with his brother-in-law, Rex Beach, and he decided to rope a polar bear. He got out on an ice floe, twirled a long loop, and got the animal.

Rex Beach could hardly believe it. He bet Fred couldn't rope a cougar, which is one of the fastest animals alive. They tried it out in the Grand Canyon, and Fred not only roped his mountain lion, but brought it back alive as a gift for the New York zoo.

Rogers came out to Hollywood and zoomed to immortality in pictures, but Fred stuck it out with the stage. He could hardly believe that the theater was doomed by the new flickering pictures. As a matter of fact he had made five silent films in 1918 and '19 for Lasky, and he didn't think much of the movies.

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29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
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NURSING BOTTLE

ter changed; each producer tried to outdo the others with dirt and the audience turned to family entertainment at the neighborhood movies.

Fred came out to see Will on a friendly visit, and then returned to start *Three Cheers,* in which all his daughters were to take part. He had taken up flying, and with his natural flair for any sport requiring skill and nerve, he was soon carrying a pilot's license. Then he cracked up. The plans were off for the new production. The bones of his legs were in splinters—it was a miracle he came through alive.

Will Rogers came to bat for his pal, as might be expected of Will, and pinch-hitted in the new production.

"It's a strange thing, the way Fate took a hand in Will's life and caused his death in an airplane," Fred told us. "I was fifty-six when I cracked up. It happened in August. Will was fifty-six when he died in the Alaska crash—in August."

The love between the two men was inspirational. It was one of those bright legends cherished by everyone. It was remembered even in prisons, where a great artist, painting a memorable portrait of Rogers, asked his fellow prisoners who was best entitled to receive the painting. The answer was unanimous—Fred Stone. The picture hangs now in Fred's study. Another of Will is in the living room, over the big fireplace.

Pressure was brought upon Fred to take Will's place doing the syndicate column, but Fred refused, declaring no one could take Will's place. Irvin Cobb believed the same, and accepted a syndicate offer only on the understanding it was to be entirely different from Will's.

A new career lies ahead of Fred. He has ended thirty-six years of musical comedy and fourteen years of circus acrobatics, to enter what will be the third and most important phase of his life. He has many years ahead of him. But he will never grow up. His daughters won't let him. Now he is building a ranch, over in San Fernando Valley, and is going to try something that he has long wanted to do—raise horses. And there are going to be houses—not glass ones—for each of his daughters right there on the ranch, where they can live close by but where they won't be pestering him to put on a muffler when he takes the bay colt for a workout.



Col. Victor McLaglen, in the uniform of his crack cavalry outfit, The Lighthorse, autographs his boot prints in cement at the Chinese theatre in Hollywood



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Daughter Rochelle

(Continued from page thirty)

go also. When she was three I enrolled her in a private school.

This particular little school was conducted by a Mrs. Harlow. It was the outgrowth of an experiment with her own children who could read newspapers at the age of two years. Rochelle attended only two hours a day but by the time she was six she had already passed the third grade.

At six years of age, I attempted to enroll her in public school only to find that she would have to begin in the first grade. I scouted around and found a school outside of our district that would be glad to have her in the grade in which she belonged.

I became very school conscious. A visit with the teacher taught me that the advancement of a pupil often depends upon whether or not the teacher and child click. This particular teacher told me that whenever, for any reason, Rochelle did not get along with her teacher, to transfer her to another school.

Keeping Her Out of Mischief

● For The Most Part, Rochelle was very much loved by her teachers and by her classmates as well. In one grade she was so liked by the other children that the teacher permitted the child who first completed her work to sit with Rochelle the balance of the day.

However, when Rochelle did not click with her teacher, I immediately registered her in another school, often driving many miles to take her there and bring her home.

During the vacation months, I took her to our cabin in the Ozarks and she played for three whole months with no school lessons and no dancing practice. Usually I took another child along so that she would have company. And I found that during those summer months, her energy was taxed greater by play than it was during the winter months with all her lessons.

Of course, there is much to the training of a child that doesn't come under the heading of lessons and it is that training that brings mother and child so close together.

One of my greatest wishes was that Rochelle be a well-liked child. No child, no matter how lovable, is liked if permitted to get into things in the homes of others. I asked my friends to have something for Rochelle to play with when she called and to keep that something in a certain spot. Rochelle always knew then just what she might amuse herself with and what not to touch.

A Lesson in Vanity

● Most Children, and I must say grown-ups too, have "company manners." I wanted Rochelle to feel at ease under any condition so always made it a point to dress for dinner and to have that meal served in the dining room with all the "company" linen and silver.

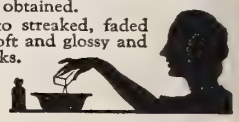
I practiced the same plan in regard to clothes. I purchased the best and taught her to respect them by seeing how nice she could keep them. As I said in the beginning, many of my teachings were experimental and often I went too far, as I did in the case of clothes.

I had given Rochelle a birthday party and for the occasion purchased a darling little dress of white net and pink rose buds. After the party the dress hung in

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An intimate glimpse of Jean Harlow written by her best friend, and called:

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Magazine

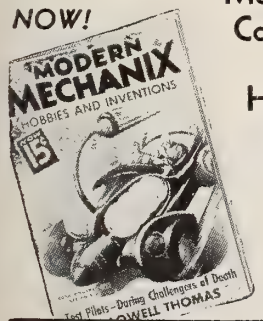
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MODERN MECHANIX
HOBBIES AND INVENTIONS

Universal with Irene Dunne, and Dame Fame clapped her hand firmly on his shoulder. Back at his home lot, he was teamed with Janet Gaynor in *Small Town Girl,* hurried to 20th Century-Fox to play *Private Number* with Loretta Young, and back home to be Joan Crawford's leading man in *The Gorgeous Hussy.*

Perhaps it's because all this happened so fast, in the space of a few months, that Bob Taylor hasn't had time to realize how far he has climbed along the rocky road to stardom.

Once A Schoolboy Orator

● A Natural Bent for oratory during school days, a faculty which won him a speaking tour through Nebraska on behalf of Doane college, proved excellent training for Bob. His diction improved, he gained self confidence, and his speaking voice developed. Strong and well built—he stands six feet tall and weighs 165—he made a good appearance and won friends everywhere for his Alma Mater.

Following this with work in amateur theatricals added to his experience. Those who might regard his remarkable success to Lady Luck may well pause and consider the background Bob acquired through hard work. It is exactly the type of training recommended by casting officials for preparation in a screen career.

Bob somewhat resents his good looks. He likes old sweaters, of which he has a round dozen, and uncreased slacks. He has never been slow to put up his dukes and make a school kid eat his words at mention of pretty boy. His fists are big and his muscles are hard. When he pounds the piano you can hear him for blocks—there's power in them thar biceps.

Other personal data: He hates cats, likes dogs. His biggest regret: that his father died before Bob made good in films. His hair is naturally wavy. No hermit, he enjoys going out with girls, and is a good dancer as all college men must be. Irene Hervey and he were seen frequently together for a year; he stepped out some with Janet Gaynor, but lately it's been Bob and Barbara Stanwyck at the Trocadero and other gathering spots. He is not superstitious but considers it unwise to walk under ladders and whistle in a dressing room.

Following his picture with Joan Crawford, Bob will make *Camille* with Garbo. The Swedish star has been in seclusion, resting and preparing for the rôle. When Bob stops to think of this coming experience, he tingles. And remembers the time he played the same part in the same play in the little theatre at Clairemont, Nebraska, a few miles from college. If anyone had told him then that he would play opposite Garbo in *Camille,* he would hardly be blamed for refusing to consider such a possibility. He can still scarcely believe that's happening to him, and that he is famous. Bob Taylor only hopes he won't wake up some morning and find he has been dreaming the whole incredible business.

—Jack Smalley.

Fanagrams for Money

Have you overlooked that fascinating indoor sport of making fanagrams from stars' names? Prizes will reward your cleverness. See page 48.

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Star Gazing in Hollywood » » » » » *by Jack Smalley*

● We Have traveled many leagues this past month; from Southern California to Tibet, through China, dropped in on the Socialist Soviet Republic of Crimea and in short, gadded about with more abandon than Mr. Marco Polo.

That's the fun of movie business. There is only one drawback—behind the gorgeous lamasery of Tibet or the thatched Chinese cottage on the Whang Po you must always stumble over the supporting two-by-fours and the barrels of plaster which stamps it all as make-believe.

Adventuring With Colman

● Tibet Is Currently located on the Columbia Pictures ranch, just over the hill from Hollywood. Here Ronald Colman is starring in *Lost*



Jane Wyatt is one of the shanghaied plane passengers with Ronnie Colman

Horizons, a fascinating yarn of spectacular adventures. If you haven't read Hilton's best seller, do so before seeing this picture; it will add greatly to your enjoyment. For Frank Capra has created out there in the valley the most breathlessly beautiful set ever constructed in Hollywood—the palace of Shangri-La in the high Himalayas.

Against towering crags, where dwarf pine clings, is this superb dwelling of a high priest of Tibet. Ponds that catch this magnificence in reflection, fountains leaping from lush flower gardens—but let the movie describe it for you; we cannot.

They are shooting at night, the funeral procession of the priest who lived two hundred and more years. Tibetans file past with torches, mourning their spiritual ruler. It strikes us as odd that they are mourning a man who hasn't yet been put in the cast. They are still looking for the right actor as we watch.

Colman looks on, admiring the vast proportions of the set. He is wearing unromantic heavy underwear—it shows where his shirt collar is open. But the night is chilly; we can't blame him. And anyway, Ronnie Colman couldn't look unromantic in even an 1890 swimming suit.

Cannons to Right of Them

● It's Only a few miles beyond Tibet, in the rolling valleys, that we drop in upon the Crimean War, on the north side of the Black Sea. Here Warner Brothers are filming *Charge of the Light Brigade.* And this is the big day—the filming of that historic charge. The longest "dolly shot" ever attempted will follow the cowboys of Hollywood, uniformed as British Cavalry of 1854, as they charge up the valley of death and into the guns of the Russians. Wooden rails support a camera car bearing four cameras, to catch the charge from different levels. Director Michael Curtiz directs through loud speakers. The siren blows its signal; the charge begins. Powder men stationed at intervals stand ready. As thundering hoofs pound by, these men touch switches—bursts of powder smoke spurt upward—horses rear and throw their riders—cannons belch from the Russian redoubts. It is fully as thrilling to witness this spectacle being made, as it will be to watch it on the screen.

And Errol Flynn, star of the film and the man who leads the noble 600 to their deaths in the courageous charge, isn't even present. Errol, you see, has done all this in close-ups, and died



Errol Flynn storms the Russian batteries in *Charge of Light Brigade*

covered with honor. On the day of the charge, if you please, Errol is in slippers, smoking a pipe, and going over the script of his next picture, *White Rajah,* with his collaborator, William A. Ulman, Jr.

Threshing in China

● Ten Miles or less away is China, where the *Good Earth* company can hear the guns of the Crimean War as Paul Muni and Luise Rainer thresh wheat. The hills ripple like water as a breeze passes through the wheat. It was planted months ago by the property department. Great wind machines surround the camera; this scene shows Muni and his wife, Miss Rainer, as poor Chinese trying to harvest their grain in the teeth of a rising storm. They struggle against the wind machines, hacking at the stalks with crude scythes. Down the road are their thatched cottages, authentic to the last detail. Most of the set was imported bodily from China, where whole villages were purchased by Metro agents. We asked Director Sidney Franklin if he had any use for the wheat left over, just to test M-G-M efficiency. There won't be any—the irrigating system will be shut off and the wheat will wither and die. Then they'll shoot the drouth scenes. That's realism!

Roaming With Ramona

● In The Mountains back of San Diego, in the shadow of towering Palomar where the world's largest telescope eventually will thrill other stargazers, 20th Century-Fox is filming *Ramona.* Delayed by illness of Loretta Young last year, this epic of early California is soon to reach the screen in its third movie version. Going to this location took a full day, but it was well worth the time just to see Loretta. She was wearing a lustrous black wig; asked us to feel of its texture. We did, so we could tell our grandchildren. Don Ameche, young radio star whose name denotes Italian, not Spanish, parentage, was doing a scene in which he brings a doctor to the rancho from San Diego, "a good two days' away." But that was before automobiles.

On the way back we stopped at historic Mission Inn at Riverside, for a marvelous dinner. Here the Miller Brothers have on display art and curios gathered from many lands, all over the world, and worth many millions.

So, after our fashion, we have toured the world. We have learned the truth of one saying, after hearty meals with these various picture companies. Travel *does* broaden one!

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For the sake of your own good looks and good health—go directly to your dentist whenever you see that tinge of "pink." It may be a symptom of a serious gum trouble. But it is far more likely to be a simple warning of gums that need more exercise, more stimulation—gums that will quickly respond to the healthful stimulation of Ipana and massage.

Modern dental teaching emphasizes this fact—today's soft foods are largely responsible for tender, ailing gums. They need far more work and exercise than they get to keep them *firm* and *healthy*. And that is why Ipana Tooth Paste and massage is so widely recommended—so widely practiced. Rub a little extra Ipana into your gums every time you brush your teeth, and *the reason is soon evident.*

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SEPTEMBER, 1936
Vol. 25 No. 9

Hollywood

The News Reel of the Stars

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

Table of Contents

SPECIAL FEATURES

Joan Crawford Talks About Bob Taylor....20
What the Beautiful Lady thinks of the Handsome Man!
If You Knew Suzy Like I Know Suzy....22
A grand story about Jean Harlow, by one of her best friends.
Dolores Del Rio—Always a Lady!....32
When the reporters yelled, she nearly forgot herself!

HOLLYWOOD SPOTLIGHTS

Vignettes: Gene Raymond, Gregory Ratoff....23
The Threat Hanging Over Ann Harding....24
An amazing story of a genuine mother love!
Fred MacMurray's Runaway Marriage....25
This isn't the usual Hollywood marriage by a long shot!
They Couldn't Say No to Loretta Young....26
The story behind her rôle in *Ramona*.

HAIL AND FAREWELL

Bon Voyage, Tommy Meighan....29
Unusual anecdotes about one of the screen's finest persons.
Rudy Valentino's Memory Fades....31
The flowers are gone; his fortune is gone . . . now memories go.

BEHIND THE SCENES

The Truth About the Helen Hayes Affair....10
Charge of the Light Brigade....27
My Daughter, Jeanette MacDonald....28
The lovely star's mother talks out of school!
How to Crash the Dance Line....30
Taking you behind the scenes to see how it's done!
Meet Your New Menace (John Carradine)....44

EVERY MONTH IN HOLLYWOOD

Hollywood's Newsreel 6
Fan Mail—Harmony Haynes.... 12
Charles Rhodes' Eyewitness Photos....19
Beauty: Merle Oberon's Dramatic Hands....34
Hollywood Youngstars—Phyllis Fraser....36
Reviews of Previews....38
Contest: Win Charles Boyer's Phonograph....41
Fashions: Autumn Styles—Sally Martin....42

Cover Photo in Natural Colors
by Wally Clendenin
Staff Cameraman: CHARLES RHODES

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Today in Hollywood









One of the toughest things to get in Hollywood is, of all things, a vacation. Pat O'Brien and his wife, Eloise, had been planning one for a long time. But Pat, being one of the really big stars in the village, has been too valuable to his studio to be allowed much time off. Finally, right after he threw a party for Bert Lytell (see top photo), he did manage to sneak off to Panama.

In the next photo, ladies and gentlemen, you see Bing Crosby cutting up with his script clerk, Eugene Busch. Bing dropped about 20 pounds in weight a short time ago. It made a different man of him. He looks like a real cowhand in *Rhythm on the Range.*

Next we have the irrepressible Jane Withers, out for some fun at the zoo. She's feeding this baby deer raw carrots, its favorite dessert. Jane, in case you have wondered, rates plenty high at 20th Century-Fox these days.

The bottom photo shows Loretta Young and Don Ameche going over their lines during production of *Ramona.* Don is headed for tremendous popularity. That's the story of Today in Hollywood. Come with us again next month for another peek!

Ted Magee, Editor

HOLLYWOOD NEWSREEL



Jeanette MacDonald, her prize-winning dog, and Gene Raymond. Imagine Gene's grief when he missed his own party (see text.)

Powell-Blondell Bulletin!

As HOLLYWOOD Magazine goes to press, "straight" rumors indicate Joan Blondell and Dick Powell will be man and wife any day! The long delay in their nuptials has been necessitated while Joan waited for her final divorce papers from Cameraman George Barnes, from whom she parted a year ago.

Barring a change in plans, the Powell-Blondell marriage will be a strictly quiet affair which may even be suppressed for a spell, friends declare.

• •

Sullavan Keeps Things Happening

IMPULSIVE MARGARET SULLAVAN, whose last two pictures put her in tremendous demand at the box office, won't be seen in another film for a good many moons to come.

The arm which she fractured at Paramount soon after starting *I Married a Soldier* failed to mend properly. The cast was smashed in a fan mêlée at the opening of *The Great Ziegfeld*. Margaret remained undisturbed despite the experience, maintained no damage was done to the arm. Soon after she went to New York for special treatments.

Doctors told her it would be several months before she could safely make another film.

That's one reason for her trip to Europe. Another is a rumored plan to meet Henry Fonda, Husband No. 1, and try marriage again with him. Despite reports, her romance with William Wyler is definitely at an end. From now on they will be just friends.

• •

Back to the Soil

LOOKING AHEAD To a day—and he says it is not far away—when he will stow his make-up kit forever, Herbert Marshall has purchased forty acres of citrus land near San Diego, where he will immediately begin construction of an 8-room Monterey-type home. It will be a typical bachelor abode.

While Bart and Gloria Swanson, principals in a three-year romance, are no longer discussing marriage plans, they continue to be the best of friends, dining together almost nightly.

It was the rumor that his former wife and mother of his daughter, Bridget, would make Marshall her fifth husband as soon as he was freed from Edna Best, English stage star, that sent Michael Farmer hurrying to Hollywood from London, intent upon launching court action to gain sole custody of the child.

Gloria's assurance that she does not intend to wed again, however, caused Farmer to drop threatened legal steps.



Nino Martini tries the "Martini Special" concocted by Clarence, whose little café near United Artists studio is a rendezvous of the stars. Nino is starring in *The World Is Mine*, with Ida Lupino and Leo Carrillo

Bette Wages a War

FRECKLE-FACED BETTE DAVIS'S contract trouble with Warner Brothers is just one of a whole series that have plagued the brothers of late.

Bette is out of sorts with the studio because she receives neither five thousand nor two thousand—but very much less—per week. That, she believes, is grossly unfair in this city of fabulous salaries.

Replies the studio: she got a new long term contract a year ago with a sharp raise in pay. With the contract negotiated, Warners set out to build her up in big

[*Continued on page* 8]

ROSCOE FAWCETT DIES

Succumbing after a long illness, Captain Roscoe Fawcett, vice president of Fawcett Publications, Inc., passed away a fortnight ago in Rochester, Minn. His brother, Wilford H. Fawcett, was with him when the end came.

Captain Fawcett had a brilliant record in the World War. Sent overseas after flying training at March Field, Captain Fawcett volunteered to fly an important message from London to a point in France, a hazardous undertaking in those early days of aviation. He became lost in the fog over the channel and crashed near the cliffs of Dover. Sent home seriously injured, the war was over before he was discharged from the hospital.

Born in Canada in 1887, he received his high school and college education in North Dakota. After college he entered the newspaper business and in 1923 joined Fawcett Publications, Inc., founded by his brother.



Claudette Colbert and her publicity-dodging husband, Dr. Joel Pressman! We snapped this one at the Actors' Fund Benefit. Over on the left is Warner Oland, and just to the right of Dr. Pressman in the background is the handsome face of Sir Guy Standing

Your favorite soldier of fortune, the dashing "Bengal Lancer", laughing, fighting his way through another glorious romantic adventure.



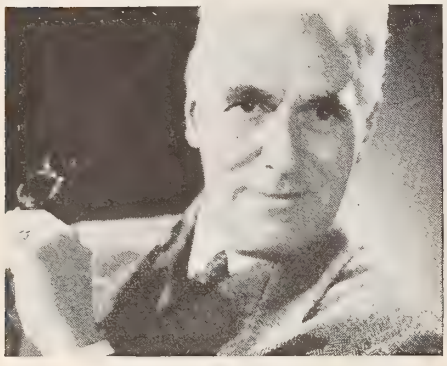
Paramount Pictures

Gary Cooper and Madeleine Carroll in "THE GENERAL DIED AT DAWN"

with William Frawley, Akim Tamiroff, and Porter Hall. A Paramount Picture. Directed by Lewis Milestone. Screen play by America's foremost playwright. Clifford Odets.

(Advertisement)

Let's see what the doctor says about laxatives



AS SYMPATHETIC as your doctor is with his patients, he is strictly a scientist in his attitude towards health. He has, for instance, certain definite standards which he demands of a laxative before giving it his approval. These requirements are listed below. Read them carefully for your own good.

THE DOCTOR'S TEST OF A GOOD LAXATIVE

It should be dependable.
It should be mild and gentle.
It should be thorough.
Its merit should be proven by the test of time.
It should *not* form a habit.
It should *not* over-act.
It should *not* cause stomach pains.
It should *not* nauseate or upset digestion.

EX-LAX MEETS THIS TEST AT EVERY POINT

Next time you need a laxative remember this: Ex-Lax fulfills the doctor's requirements at *every* point. Doctors everywhere use Ex-Lax in their own families. Mothers have given it to their children with perfect trust for over 30 years. Since Ex-Lax was first introduced, it has steadily risen in public confidence. Today more people use Ex-Lax than any other laxative in the world.

PROVE THE DOCTOR'S POINTS YOURSELF

Try Ex-Lax. See how mild and gentle it is—how thorough. Find out for yourself how easy it works. No upset stomach. No pain. No nausea. Ex-Lax is intended only to help Nature—and to do it without shock or violence.

If you have been taking nasty, druggy-tasting laxatives, you'll be delighted to find how pleasant Ex-Lax is. For Ex-Lax tastes just like delicious chocolate. Children *enjoy* taking it. And it is just as good for them as for adults.

At all drug stores in 10c and 25c sizes. Or write for free sample to Ex-Lax, Dept. FG 96, Box 170, Times-Plaza Sta., Brooklyn, N. Y.

When Nature forgets — remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

Hollywood Newsreel

(Continued from page six)



Important people from Sam Goldwyn's *Dodsworth* company! This picture was snapped in Merle Oberon's bungalow dressing room as she conferred with Director William Wyler and Walter Huston (right). They were all attending a luncheon given for Acting British Consul A. H. Tandy

pictures. This, they claim, is what they get for being nice.

The battle isn't over yet!

• •

It Really is a Martini!

NIFTY NEW COCKTAIL was designed by Clarence, of the café bearing his name, in honor of Nino Martini. Here's the recipe:

1 oz. Bacardi rum (light)
½ oz. brandy
½ oz. gin
Add half a lime and half spoon sugar, shake well.

Martini is making last of the Pickford-Lasky pictures, called *The World is Mine*. Mary and Jesse Lasky bumped into too many production problems, decided to call it off.

The new film may change their minds, as it's a color film with the gorgeous Martini singing, against a fast yarn of love and action below the border. Carrillo is a Mex bandit who tries American efficiency methods in his calling, with many humorous results. Rouben Mamoulian is directing from a story by Wallace Smith.

• •

Too Many Parties

GENE RAYMOND is dodging a lot of people in Hollywood just now. And all because he got in a tight spot without knowing it.

Gene's mother invited a bunch of friends up to his house for a surprise party one afternoon. She neglected to tell Gene about the affair. He failed to show up.

By the time they finally located Gene, the party was over and the friends had gone home. Gene had been at Ginger Rogers' place all afternoon—attending a party.

• •

How They Film Earthquakes

THE EARTHQUAKE in *San Francisco* was made by putting the stage on rollers. Few of the shots were in miniature. It was at first planned to have the earth open and swallow a street car full of people, but this proved too ambitious and had to be abandoned. Operated on pulleys and moving on wheels put underneath the entire moving stage, the earthquake sequence cost $350,000.

When they demolished the court house they had eighteen men with pulleys who yanked each at a different signal, and the thing was in breakaway, so that each pulled off a different section with hidden levers.

Underneath were motors to give the shivering effect.

Walls were constructed in papier maché.

FANAGRAM WINNER

To Sara O. Saville, 1910 Fulton Street, San Francisco, California, goes Margaret Sullavan's wedding ring for the best Fanagram entry of that month.

Miss Saville's solution was selected from hundreds of others because of the many double fanagrams she made from the name, Olivia de Havilland. Miss Saville created twenty-six double fanagrams, using every letter in the alphabet, one for each fanagram.



UNIVERSAL PRESENTS

WILLIAM **POWELL** AS THE BUTLER

CAROLE **LOMBARD** AS THE DEBUTANTE

in

"MY MAN GODFREY"

with

Alice Brady • Gail Patrick • Jean Dixon

Eugene Pallette • Alan Mowbray

From Eric Hatch's glorious Liberty Magazine serial "Irene, The Stubborn Girl," and "My Man Godfrey," the popular novel version

Produced and Directed by GREGORY LA CAVA

CHARLES R. ROGERS, Executive Producer

(Advertisement)



Why did you buy the dress you're wearing? Because *you liked the design and color!* Why did you select that rug—or that dinner set—or that vase—or that lamp? *Because of design and color!* What first attracted you to that toilet preparation? *The beauty of the package or container!*

Color and design influence the sale of most things we buy today, but,—all these attractive things don't just *happen* to be beautiful. They are *designed* by artists *before* they are manufactured,—artists who once were amateurs but *by training* have become expert. Magazines, newspapers, publishers and advertisers also spend millions yearly for designs and illustrations.

Commercial artists, one might say, are super-salesmen with brush and pencil,—key factors in industry. Machines can never displace them. *Girls can earn as much as men*—are often better fitted for the work.

Training that has Brought Results

The Federal Schools, affiliated with a large art, engraving and printing organization, has trained many young artists now capable of earning from $1000 to $5000 yearly as designers or illustrators. Its Home Study courses in Commercial Art, Illustrating and Cartooning contain exclusive illustrated lessons by many famous artists. Practical instruction by experienced men is the reason for its many years of outstanding success. Courses sold on easy monthly payments.

Do You Like to Draw?

If so, test your sense of design, color, proportion, etc., with our simple Art Ability Test. Get a frank opinion, *free,* as to whether your talent is worth developing. With it you will receive our free book describing the training and outlining present opportunities in art. You may have real talent. Don't neglect it. If properly trained, it may bring you a good income and an easier, happier life. Just fill out and mail the coupon below.

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Age..... Occupation.....

The Truth About the Helen Hayes Affair!



Affection stealer? That's the charge Carol Frink, ex-wife of Charles MacArthur, hurled at Helen Hayes, shown above with her "act of God" daughter, Mary

An Effort To Paint Helen Hayes as a "dashing, glamorous woman who saw her man and got him," fell flat in a Chicago circuit court when Carol Frink, first wife of Playwright Charles MacArthur dropped her $100,000 suit against Miss Hayes, charging her with alienation of the MacArthur affections. She even added that she was convinced there was "no malice whatsoever on the part of Helen Hayes when she became engaged to MacArthur."

Back in 1920, fiery, snub-nosed Carol Frink gained local fame as "our little girl reporter" for a Chicago sheet. The youthful MacArthur, fresh back from the war, was the darling of the Chicago newspaper world, his latest gag on every tongue.

After a romance beside the office water-cooler, MacArthur and Miss Frink were married, and began a nomadic life, full of not unusual battles, and reconciliations all over the country from New York to California.

Their life together ended after a couple of years when MacArthur stayed in New York to be beside bed-ridden Edward Sheldon with whom he was collaborating on a play (*Lulu Belle*) and Carol Frink returned to her old newspaper job in Chicago.

Each was living on a reporter's salary when in 1923 Carol brought suit for separate maintenance, adding the magnanimous hope that some "good simple woman would, after a reasonable pause, devote herself to Charles."

Enter Helen Hayes

● The Pause Was Very reasonable, indeed—lasting five years—for it was not until 1928 that Hayes and MacArthur were married. Meantime MacArthur had not met Hayes but he was seen about a good deal with such good, simple women as Beatrice Lillie, Dorothy Parker, Eve La Galliene and June Walker. Cynical old Broadway had forgotten all about the hard-working little newspaper woman back in Chicago. It is extremely doubtful if her name was mentioned when MacArthur finally met Hayes.

First sighted at a cocktail party in the apartment of Artist Neysa McMein, MacArthur invited Miss Hayes to have a peanut, remarking in a manner which nicely blended the ironic with the gallant, "I wish they were emeralds!"

(It was this statement later repeated in a fan article that brought Carol Frink to the realization that she had been a dope; married to her at the time, here Charles was going about offering peanuts to other women at cocktail parties!)

At the time of this meeting Helen Hayes had the reputation of having worked harder than any girl her age on the stage, and of having gotten farther. MacArthur, with one hit play to his credit, was by no means the established playwright he is today.



Playwright MacArthur was just a newspaperman when his first marriage went haywire. With affluence came grief. The real story is told here in detail

Testimony at the trial showed that Miss Frink had a regrettable tendency to bring up financial matters in all discussions concerning divorce. In 1926 she finally sued and MacArthur finally filed a cross bill, charging desertion. "Hell," he told Carol, "hath no fury like a woman cross-billed."

News Bretherin Stand Together

● The Divorce Was granted in Chicago where the public, looking hopefully for a spicy account of the MacArthur goings on, was disappointed when hard-

[*Continued on page* 58]

Carole Lombard's beauty bath protects daintiness—leaves skin *sweet*



CAROLE LOMBARD
Famous Paramount Star

A LOVELY screen star—a famous and beautiful woman—Carole Lombard tells you a simple beauty secret you'll find easy and delightful to follow.

You'll be amazed at the way a luxurious Lux Toilet Soap bath peps you up. The ACTIVE lather of this fine soap sinks deep into the pores, carries away stale perspiration, every trace of dust and dirt, leaves skin *really* clean—smooth—delicately fragrant.

"A *swell* way to protect daintiness!" popular girls say. Why don't *you* use this fine complexion soap for your daily beauty bath, too? It's the soap 9 out of 10 screen stars use to keep skin flawless.



Bride..Queen..Martyr
ALL IN NINE DAYS
You'll cry and love it!

"Because little Lady Jane is my favorite character, and her love story my favorite love story . . . I was a tough audience . . . I ended up in tears on my knees . . . I sincerely believe that it is one of the great pictures . . ."
—*Adela Rogers St. Johns*
"LIBERTY"

Cedric
HARDWICKE
Nova PILBEAM
NINE DAYS A *Queen*

JOHN MILLS
DESMOND TESTER
SYBIL THORNDIKE
Directed by Robert Stevenson

COMING TO YOUR FAVORITE THEATRE

A GB Production

FAN MAIL

by HARMONY HAYNES



Nelson Eddy wore a tux at the wrong time (see text below) . . . so he staged another party, at which you see: William Powell, Aline MacMahon, Otto Kruger, Jean Arthur, Nelson Eddy, Mitzi Cummings, W. S. Van Dyke, Raquel Torres, and Frank Morgan

OVER AND OVER AGAIN, readers ask the same questions: "Do the stars answer their own fan mail?" or "Do the stars read their own fan mail?" and disappointing as this may be to most of you, the answer is "no" to both questions. And the reason is simple—it is a physical impossibility.

A popular star receives at least 5,000 letters a week, or better than 700 a day. If the letters could be read at the rate of one a minute, it would still take more than ten hours every day just to read fan letters and it would take ten times that long to answer them, and even a star can't stretch a day into eighty hours!

Secretaries do read the letters, every one of them. Letters of interest are turned over to the star for a personal reading and, in the majority of cases, a personal answer. So if you really want to hear from a star, be sure your letter is above par.

And speaking of fan letters, Miss Mitzi Cummings deserves "star billing" for her story in June HOLLYWOOD called *I Have a Date With Nelson Eddy.* She received so many letters on the same subject that we asked her to personally answer a representative one of them. The questioning letter and her reply follow:

No Proof in the Picture

Dear Editor:

Are the readers of HOLLYWOOD Magazine being deceived? I'm referring to the story *I Have a Date With Nelson Eddy,* by Mitzi Cummings, with a photograph to prove it! But does it? If this photograph was snapped at the Van Dyke party where is Nelson's tuxedo—likewise, Miss Cummings' party gown? If you recall the story stated that they left the "Bowling Alley" to get dressed in such. If said photo was snapped at the bowling alley, where are the slacks and sweaters they were supposed to have worn? I'm afraid this story is nothing more than pure fiction. The photograph certainly does not fit the wording.

However, all is forgiven, because it was interesting reading.

Sincerely,
Frank J. Pratt,
1404 S. 23rd St.,
Philadelphia, Pa.

The Answer

Dear Mr. Pratt:

I see that I owe you an apology! Had it not been for your sharp eyes I would never have known that Nelson Eddy came calling for me after our bowling game dressed in a business suit, and not a tuxedo as I stated in my story.

But, lay it to my excitement . . . to the gay, slap-dash spirit that permeated the evening . . . *that* caused my mistake. But Nelson has paid for it. Beautifully (Thanks to you!). For when I showed him your letter he blithely said, "All right, let's have another party, and this time I'll *really* wear a tuxedo."

Do you see the picture? Nelson is done up in his best! The party was in his house, and the guests, you'll notice, were nearly all the same people who were present at Mr. Van Dyke's party.

But, you owe me an apology, too! You said I was not wearing a party dress. That, Mr. Pratt, was a gross injustice. I had on one of my nicest frocks. Had the picture not been cut where it was you would have seen not only a long skirt, but a train, as well. The dress, incidentally, is of the tailored variety, with a jacket trimmed in black velvet and mittens and chapeau to match.

So, now that we've apologized, let us be friends, and let me thank you for your closing remark—". . . it was interesting reading, thanks to Miss Cummings."

For which Miss Cummings thanks you.
Mitzi Cummings

• •

Knows His Mountains?

Dear Sir:

While it is on my mind, I must say that one of the best movies of the year was ruined for me because it was filmed in the "wrong" country. Of course, I refer to *The Trail of the Lonesome Pine,* a story of Kentucky of which John Fox, Jr., so stirringly wrote.

I am an expert on the West and could not put the scenes among the cabins and trails of the mountaineers, nor on the blue vistas of the western mountains. Why, even the pines are different.

Outside of that, the picture was perfect.

Yours sincerely,
Gilbert Cureton,
Cliff, New Mexico.



Jack Benny, George Burns and Bert Wheeler aren't rehearsing for a film. No sir! It's for an act at the Trocadero, and they're practicing for three weeks straight to be sure it's good and "lousy!"

Reader Cureton is right and wrong all in the same letter. The picture was made in California but the original locale was in "The Blue Ridge Mountains of Virginia —on the Trail of the Lonesome Pine"—*not* in Kentucky.—The Editor.

• •

Dear Sir:

I have read HOLLYWOOD and several other movie magazines in the past few months and I thought I would tell you how much I enjoy your paper as it is very interesting and seems to show no favoritism.

The stars must resent some of the criticism written them, and rightfully, for why haven't they a right to live their own private lives as they wish and do what they wish? Everyone in America is supposed to have that right. Is it anybody's business whether they spend their time playing dolls or studying Greek? I can't understand where one gets any kick out of it. Wouldn't it be much more helpful to write them an encouraging letter, telling them how we liked their last picture?

I enjoy the articles written by the stars' mothers and friends, for they are apt to give us a great deal of insight into the character of the star. Most of the public I think give more wholehearted support to a star with a good reputation, so I think articles that are printed should not hurt the stars' reputation more than is necessary. If anything it would be better to overlook some things entirely.

Yours truly,

Mrs. N. L. Miller,
7 Jones St., Malone, N. Y.

• •

Writers Are Distracting

Dear Miss Haynes:

I'd like to know how much more material fan writers put into their stories and columns than the stars give them. No matter what movie book or Hollywood gossip column you pick up you find "What famous star is running around with some other equally famous star?" or "What famous stars are secretly married or planning to be married?"

There is so much of this that a person is distracted about his or her favorite. Surely the stars don't give the writers that sort of material for stories.

Yours, sincerely,

Dolores Ruskin,
2625-a Arsenal St.,
St. Louis, Mo.

Fan writers are not bound or limited to material given only by the stars themselves, except in the matter of exact quotes. All other material may be gleaned from friends, from personal observation or any general knowledge about the stars. —The Editor.

• •

Dear Editor:

There ought to be a law against this epidemic of "Bank Nights," "Sweepstakes," "Screeno" and the rest of the lottery conglomeration! When I



Now!

THE LOVELIER WAY TO AVOID OFFENDING

Keep fragrantly dainty . . . bathe with this exquisite perfumed soap!

Fastidious women everywhere now bathe with Cashmere Bouquet . . . because they know that it keeps them *doubly* safe from fear of offending!

Of course it keeps you sweet and clean, with its rich deep-cleansing lather. And in that rich lather is a lovely perfume . . . so rare and costly that it actually *lingers* long after your bath, keeping you *fragrantly dainty!*

Only a soap like Cashmere Bouquet . . . scented with the costliest perfume . . . can bring you this lovelier protection! You cannot expect to find it in ordinary scented soaps!

Use this pure, creamy-white soap for your complexion, too! Its lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics; makes your skin alluringly clear and smooth.

Cashmere Bouquet now costs only 10¢. The same long-lasting soap which has always been 25¢. The same size cake, scented with the same delicate blend of 17 exquisite perfumes. Sold at all drug, department and ten-cent stores.

BATHE WITH

Cashmere Bouquet

THE SOAP THAT KEEPS YOU FRAGRANTLY DAINTY!



• A Revolutionary Advancement in MATTRESS COMFORT, BEAUTY, CONSTRUCTION and LONGEVITY

The secret of youthful beauty and vitality is restful sleep. SLUMBERNEST, the revolutionary new mattress, gently relaxes the entire body . . . "cradles" it so buoyantly and comfortably that you drift soothingly and pleasantly into the deepest, most refreshing slumber. Unofficial returns from scientific tests now being conducted prove that sleepers move and twist 36% less on a SLUMBERNEST. Years ahead of conventional mattress design. Beautifully styled by Count Alexis de Sakhnoffsky. Costs no more than an ordinary mattress. Gives you lifetime sleep comfort. If your dealer does not as yet have SLUMBERNEST, use the coupon for full information.

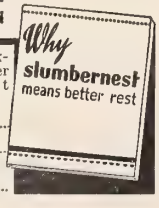
AMERICAN AUTO FELT CORPORATION
GRAND RAPIDS, MICHIGAN

Send me postpaid, free copy of booklet, "Why Slumbernest Means Better Rest"; also name of my nearest Slumbernest dealer.

Name.....

Address.....
(St. or RFD)

City.....State.....



FAN MAIL



Joe Penner and his lovely wife are popular with the fans, and love to read fan letters whenever they can. Here you see the couple playing a new race horse game popular in Hollywood

patronize a theatre I do so because I am interested in cinema art and picture people—not to play silly games. It's true, *there's money* in these new "box-office baits" but those wheels of chance belong in gambling halls. Let the theatre serve the *one* purpose for which it was originally intended!

Sincerely,
Mrs. E. Franzeen,
R. R. 2, Ursa, Illinois.

Many theatres, finding the Bank Night fad dying down, have discontinued its use. In some areas the idea has yet to reach its peak.—The Editor.

• •

Deeds in Dakota

Dear Editor:

"Mister Deeds Goes to Town" and how! Never have I enjoyed a picture more than I did Mr. Gary Cooper's splendid portrayal of young "Longfellow Deeds." And I got a lot out of it besides entertainment, too. And just as he pointed out that people, when thinking, became "o-fillers," "nose-twitchers," "Doodlers" and so on, I found that I was a "handkerchief-twister."

Our town is very small, but since "Mr. Deeds" came to town, I noticed with much satisfaction that there was more of "helping-the-other-fellow" going on than ever before.

Thank you, Gary Cooper.

Ida Elliott,
New England, N. D.

• •

Third Dimension Old Stuff?

Dear Editor:

Just recently I visited a local theatre to see a "third dimension" picture. It was a novelty short which we viewed with very neat little spectacles, with one green and one red lens, which was handed us at the time the usher relieved us of our ticket.

I am sure everyone enjoyed the picture but I personally felt cheated. It was supposed to be something brand new and heretofore unheard of and I could bet my last dime that I saw the same thing when I was a kid in grade school.

What do you know about it?

Jean Huber,
18 Glenbrook Road,
Morris Plains, N. J.

In the winter season of 1924-'25, a "third dimension" picture was shown throughout the United States, and viewed, as Miss Huber explains, through green and red lens. If it isn't the exact same picture, then it's a twin. However, it is well worth seeing.—The Editor.

• •

The Low Down on Bette

Dear Editor:

If I am correct, Bette Davis's real name is Ruth Elizabeth, yet Mrs. Davis's story published in HOLLYWOOD Magazine was called "My Daughter Bette." Please explain.

I also want to know how to pronounce "Bette." It is always spelled that way in papers and magazines, yet in looking at the Los Angeles telephone directory, her name is spelled "Bettye." I am sure I'm not confusing her with some other subscriber because I know where she lives.

Philip Raab,
422 East 93rd St.,
Brooklyn, N. Y.

Bette Davis was named "Ruth Elizabeth" after her mother, whose maiden name was "Ruth Faver." She, like many other children named "Elizabeth" was called "Betty." Since her family tree can be traced back to very old distinguished families of England, her aunt suggested that she spell "Bette" as it was spelled in England many years ago. It is pronounced just plain "Betty."

The subscriber you refer to in the telephone directory is not Bette Davis, but they do happen to live on the same street, three blocks apart.—The Editor.

• •

Beauty not to be Laughed at

Dear Editor:

I've been an admirer of your magazine ever since your first issue. I particularly like the letter department but why so much argument over a star's beauty? If Gable is a handsome brute, let him be one—don't harp on it forever.

In looking back over the stars who have given me the most enjoyment, not one of them could be

called beauties—Will Rogers, Marie Dressler, Jean Hersholt, Guy Kibbee, Lionel Barrymore, W. C. Fields, Wallace Beery, May Robson, Lionel Stander—yet they bring in the audiences and bring out the laughs.

What this world needs in the way of film entertainment is *less* love muck, sex, gangsters—and *more* good, clean fun.

Sincerely yours, Mrs. G. Hubbard,
708-A Danforth Ave.,
Toronto, Canada.

• •

What Price Love

Dear Editor:

I have just read in HOLLYWOOD Magazine that the most expensive ingredient in the making of a motion picture is *love*. But *love* is what I spend my quarter for (yes, I sit in the balcony—I'm a woiking goil), and I wish Metro-Goldwyn-Mayer would invest $4,000.00 more and give me a break by letting Mr. Gable and Miss Crawford do some real emoting in their next.

However, at $4,000.00 a kiss I can understand why, much to my disappointment, the screen says "The End" just before the final clinch.

Georgane White,
723 West Capitol,
Little Rock, Ark.

• •

Shirley Shows Off?

Dear Editor:

I wish they wouldn't let Shirley Temple do "show-off" things like the opening scene of *Captain January* where Shirley, upon awakening, goes into a song, jumps up, jazzes around the room, washing and brushing her teeth in time to music, and tapping professionally while dressing.

When the picture unfolded, Shirley took her part with the others and was as sweet and dear as always. Her dance with Buddy Ebsen was fine, and her operatic "trio" was a riot. It is only when Shirley is allowed to strut, that we fans feel sorry for what they are doing to her.

We hope that in the future, Shirley will be allowed to do only natural, childish things and the precocious posings be eliminated.

H. Stappenbeck,
3171 Sacramento St.,
San Francisco, Calif.

• •

Petrified not a Fraud

Dear Sir:

I resent the letter from Mrs. Hill saying that the picture *Petrified Forest* was "a vast fraud and so evident."

I live in a small town which lacks many of the intellectual opportunities afforded by a large city so I welcome a picture with an idea that stirs the audience out of its lethargy and makes them really think.

Petrified Forest had a deeply stirring message. It tried to show us what we live for and how we can live a life of value to mankind. It was as good as a sermon and the acting was splendid.

Sincerely,

Winifred Seward,
420 Oak St., Roseville, Calif.

In its references to time and space, *Petrified Forest* could reasonably be criticized. In this film, bandits dashed over vast spaces of the Southwest as if they were moving from suburb to suburb. And while some people will tend to criticize the film, others will join Reader Seward in praising its spirit and purpose. —The Editor.

• •

Will Rogers' Doubles

Dear Editor:

A. A. Trimble, Cleveland map salesman, I'll admit does look very much like the late Will Rogers, but does he talk like him? If Trimble's "looks" and Stuart Erwin's "voice" could get together, the beloved spirit of Will could stage a comeback.

And, by the way, if Stuart Erwin would eat less, he could run Trimble a close race as to looks, too.

Sincerely,

Rebecca Lawrence,
714 Eighth Ave.,
Hickory, N. C.

Miss Lawrence refers to the man who was asked to appear in *The Great Ziegfeld* as a tribute to Will Rogers. Mr. Trimble's picture appeared on page 10 of June HOLLYWOOD.—The Editor.



IS IT DRY AND SCALY?

Here's a Face Cream that Lubricates as It Cleanses

By *Lady Esther*

Maybe you are a victim of dry skin? About 7 out of 10 women today are.

Dry skin is due to several things. One is the outdoor life we lead compared to our mothers' time. We spend more time in the open. Exposure to weather—to sun and wind—tend to take the natural oils out of the skin and make it dry and withered.

Our reducing diets, too, are a cause of dry skin. To keep slender, we leave fats out of our diets. This cuts down the oil supply of the skin and tends to make it dry.

A Dry Skin is an Old Skin

A dry skin is an old skin. It looks withered and wrinkled. It looks faded. A dry skin also fails to take make-up well. It makes powder show up plainly. It makes rouge look harsh and artificial.

If your skin is at all inclined to be dry it would be well for you to look into your cleansing methods. You must avoid anything that tends to dry the skin or irritate it. You must be sure to use gentle, soothing measures.

First, a Penetrating Cream

Lady Esther Face Cream is an excellent corrective of dry skin. For, as this cream cleanses the skin, it *also* lubricates it.

The first thing Lady Esther Face Cream does is to cleanse your skin thoroughly. It is a *penetrating* face cream. It actually penetrates the pores, but gently and soothingly.

Entering the pores, without rubbing, it goes to work on the imbedded waxy matter there. It loosens the hardened grime—dissolves it—and makes it easily removable. When you have cleansed your skin with Lady Esther Face Cream, you see it—you can feel it! Your skin instantly appears clearer and whiter. It feels clean—tingles with new life and freshness.

But, Lady Esther Face Cream also lubricates the skin. It resupplies it with a fine oil that overcomes dryness and keeps the skin velvety soft and smooth. This lubrication and freshening of the skin keeps it young-looking. It wards off lines and wrinkles. It gives it smoothness—permits it to take make-up better.

In every way you will improve the condition of your skin with the use of Lady Esther Face Cream. More than eight million women can testify to that.

See With Your Own Eyes
Feel With Your Own Fingers!

Suppose you try Lady Esther Face Cream and see with your own eyes—and feel with your own fingers—what it will do for your skin.

I am perfectly willing that you make the test at my expense. Just send your name and address and by return mail you'll receive a 7-days' supply of Lady Esther Face Cream postpaid and free.

Use this cream as the directions tell you. Notice the dirt it gets out of your skin you never thought was there. Mark how the pores reduce themselves when relieved of their clogging burden.

Note, too, how delicately it lubricates your skin and how freshly soft and smooth it keeps it. A trial will prove convincing.

Mail the coupon today for your 7-days' supply of cream. With the cream I shall also send you all five shades of my Lady Esther Face Powder.

(You can paste this on a penny postcard.) (25) **FREE**

Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail your seven-days' supply of Lady Esther Four Purpose Face Cream; also all five shades of your Face Powder.

*Name*_____

*Address*_____

*City*_____ *State*_____

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

New GLAZO

puts old-type nail polishes in the discard



You've never seen a polish so lovely, so perfect to use

GLORIOUS news for lovely hands! A new Glazo, so amazingly enhanced in beauty, so perfected in every manicuring virtue, that you must change your whole idea of what a fine nail polish should be.

This new Glazo formula dries to a satiny surface that doesn't chip or peel, that wears for several *extra* days. Here is a polish that disdains streaking, that flows on with perfect ease and evenness. And so completely has evaporation been eliminated that the polish is usable to the last brushful.

For the newest, smartest note in fingertip charm, ask for Glazo Suntan, Russet and Poppy Red. They're exclusive "misty-red" colors, and the latest additions to Glazo's wide range of authentic, fashion-approved shades. Glazo manicure preparations are now only 20 cents each.

It's new it's perfect



GLAZO

20 CENTS

(25 cents in Canada)

WORLD'S EASIEST CONTEST



HOLLYWOOD Magazine is proud to present what it considers the easiest and silliest contest ever invented! Use the above picture to draw your idea of the moustache Gene Raymond ought (or ought not) to wear. Below, you see him as *Count Pete* in the RKO picture of the same name

WHAT KIND of a moustache would be most becoming to Gene Raymond? HOLLYWOOD Magazine, in behalf of Gene, is asking you, and we have some prizes for the best answers!

The question arises as a result of the RKO film *Count Pete* in which Gene appears for the first time wearing a moustache. It's a tricky, waxed decoration designed especially for the picture. A lot of friends who have seen the trained whiskers think Gene should wear one of suitable design all the time. So we are having a contest.

All you have to do is draw your idea of a moustache on the large picture of Gene's handsome face. And send it in to the Gene Raymond Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.

In deference to Gene's sense of humor we are offering two sets of prizes. One for the serious, good-looking entries, and the other for the drawings inclined to be absurd and ridiculous. (That proves Gene is a swell sport, what?)

For the best serious drawing someone will be surprised to receive ten dollars in cold cash. For the five next best creations Gene will personally autograph a photo of himself to the contestant. The same thing goes for the best cartoon-ish moustache, and for the next five runners-up Gene will sign his John Henry on photos. We will add in a dollar for every entry we publish! Contest closes September 10.



Vital Statistics

MARRIAGES

DAVID MANNERS has taken the very rich GWEN BEHR, his partner in a 1,000-acre desert ranch near Victorville, as his bride.

KATHRYN MARLOW, arriving to start studio emoting under a Sam Goldwyn contract, denied she was married, but when LESTER CLARK landed in Hollywood a week later, she admitted she and Les had taken the vows in New York the day before she departed for Filmtown.

MARJORIE GATESON and TERRY CONWAY have promised to obey and protest each other after a fourteen-year courtship.

It was a high school romance that led to the marriage of LEWIS STONE'S daughter, BARBARA, and WILLIAM ARNOLD ION.

LEROY PRINZ previously wed film dance director, and BETTY BRYSON, niece of Mr. and Mrs. Warner Baxter, eloped to Mexico for their nuptials during the absence of the Baxters on a yachting trip.

MADALINE TALCOTT, New York socialite turned movie actress, and LOUIS ALTAR, song writer, said "I do" aboard an ocean liner, then continued on as far as Honolulu, where they spent their honeymoon.

IAN KEITH, one of the better actors of the stage and screen, is the second husband of HILDEGARDE PABST SMITS, Chicago socialite and heiress.

It was the cashing of a check that led MADELYN EARLE, beautiful newcomer at Fox-20th Century, and ROBERT DUNCAN, Hollywood bank teller, down the middle-aisle.

HENRY WILCOXON, imported from England and lifted to stardom by the great Cecil B. DeMille, and SHEILA BROWNING are now man and wife.

DEATHS

There were no floral offerings at the burial rites for JOBYNA HOWLAND, veteran character actress, because she had, on her deathbed, expressed a desire for a barren coffin, adding that "In my lifetime, I have been surfeited with flowers."

HENRY WALTHALL, who rose to the heights of film fame as the "Little Colonel" in D. W. Griffith's *The Birth of a Nation,* died just as he was to have completed a screen comeback.

Witnesses testified at the coroner's inquest that LILA McCOMAS, 30, a star of the silent picture era, deliberately wrecked her automobile on the Coast highway near her Malibu Beach home, bringing instant death to herself.

A heart attack proved fatal to ROBERT DALTON, veteran screen character actor, whose real name was Marc M. Strahl.

DIVORCE COURT

MARY ELLIS, the grand opera songstress who has been emoting in the talkies, is back in Hollywood after a sojourn in Reno, where she divorced BASIL SYDNEY, British stage and screen actor, on the grounds that he was both cruel and failed to provide.

KATHRYN CRAWFORD, erstwhile picture star who cast aside her career when she wed JAMES EDGAR II, Detroit sugar heir, two years ago, won $35,000 in alimony when she divorced her mate in a Michigan court.

PHYLLIS BARRY divorced ALBERT NORDLAND on the ground that he devoted his attentions to other women.

DOROTHY H. CHANEY sued CREIGHTON CHANEY (Lon Chaney, Jr.,) for a decree, charging mental cruelty. They had been wed for ten years, and have three children, whose custody the mother asks.

MARJORIE SIMPSON, Beverly Hills socialite-actress, sued actor DOUGLAS FOWLEY for a decree after less than a year of matrimony.

NEDDA LYDELL, a Hollywood actress with a right to use the prefix "Lady" when she is in England, forgot her screen ambitions long enough to elope to Mexico with DONALD MacDONALD, film color process agent, then rushed back to the film capital and filed suit for annulment.

CUPID'S CAPERS

MAE CLARKE will be MRS. FRANK NOLAN ere you read this. In fact, Mae and Dr. Nolan almost made it a double wedding when they stood up with a pair of marrying pals a week ago.

JANE WYMAN, the actress, and MYRON FUTTERMAN, a Los Angeles dress manufacturer, will wed late in September.

Despite the fact that NINO MARTINI entertains beautiful LILIAN EMERSON, Bromo-Seltzer heiress, on the sets of *The World Is Mine,* in which he is the star, his real heart is ELISSA LANDI.

If you do not . . .
REDUCE
your HIPS and WAIST
3 INCHES in 10 DAYS
. . . it will cost you nothing!



"Reduced My Hips 9 Inches" says Miss Healy

● "I am so enthusiastic about the wonderful results from my Perfolastic Girdle. It seems almost impossible that my hips have been reduced 9 inches without the slightest diet."—Miss Jean Healy, 299 Park Avenue, New York.

Thousands of attractive women owe lovely, slender figures to Perfolastic!

BECAUSE we receive enthusiastic letters from women all over the country in every mail . . . because we find that most Perfolastic wearers reduce *more* than 3 inches in ten days . . . we know we are justified in making YOU this amazing offer. We are upheld by the experience of not one but thousands of women. The statements reproduced here are but a few representative examples chosen at random from their astonishing letters.

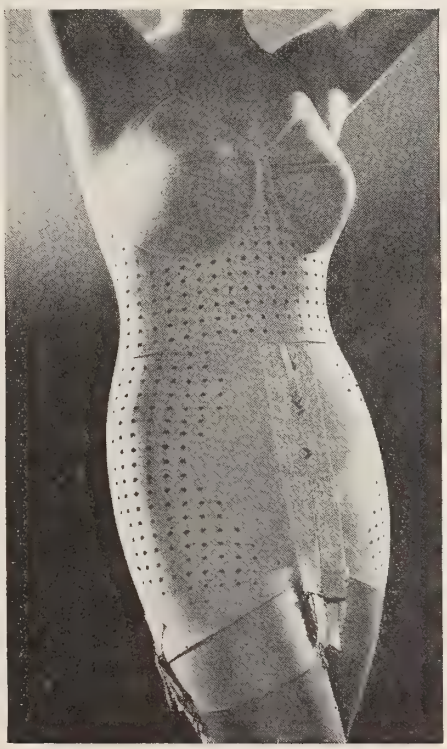
You need not diet or deny yourself the good things of life. You need take no dangerous drugs or tiring exercises. The excess fat is removed solely by the massage-like action of the Perfolastic material. You *appear* inches smaller the minute you step into your Perfolastic, and then quickly, comfortably . . . without effort on your part . . . you *actually* reduce at hips, waist and diaphragm . . . where fat first accumulates.



"REDUCED FROM SIZE 42 TO SIZE 18"
"I wore size 42 and now I wear an 18! I eat everything."
Mrs. Essie Faust, Minneapolis, Minn.

"REDUCED 6½ INCHES"
"Lost 20 pounds, reduced hips 6½ inches and waist 5 inches."
Mrs. I. C. Thompson, Denver, Colo.

"SMALLER AT ONCE"
"I immediately became 3 inches smaller in the hips when first fitted."
Miss Ouida Browne, Briarcliff Manor, N. Y.

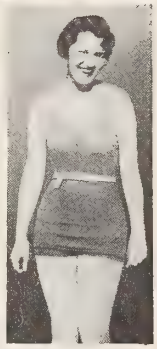




"LOST 60 POUNDS"
"I reduced my waist 9 inches, my hips 8 inches and have lost 60 pounds!"
Mrs. W. P. Derr, Omaha, Neb.

"A GIRDLE I LIKE"
"I never owned a girdle I liked so much. I reduced 26 lbs."
Miss Esther Marshall, Vallejo, Calif.

"6 INCHES FROM HIPS"
"I lost 6 inches from my hips, 4 inches from my waist and 20 lbs." *Mrs. J. J. Thomas, New Castle, Pa.*



"HIPS 12 INCHES SMALLER"
"I just can't praise your girdle enough. My hips are 12 inches smaller."
Miss Zella Richardson, Scottdale, Pa.

"LOST 49 POUNDS"
"Since wearing my Perfolastic I have lost 49 pounds. I wore a size 40 dress and now wear size 36." *Miss Mildred DuBois, Newark, N. J.*

"REDUCED FROM 43 TO 34½ INCHES!"
"My hips measured 43 inches. I was advised to wear Perfolastic after a serious operation and now my hips are only 34½ inches!"
Miss Billie Brian, La Grange, Ky.

Surely you would like to test the PERFOLASTIC GIRDLE and BRASSIERE . . . for 10 days without cost!

You cannot afford to miss this chance to prove to yourself the quick reducing qualities of Perfolastic! Because we are so sure you will be thrilled with the results, we want you to test it for 10 days at our expense. Note how delightful the soft, silky lining feels next to the body . . . hear the admiring comments of friends. Let us send you a sample of material and FREE illustrated booklet, giving description of garments, details of our 10-day trial offer and many amazing letters from Perfolastic wearers. Mail coupon today!

The excerpts from unsolicited letters herewith are genuine and are quoted with full permission of the writers.
Notary Public

PERFOLASTIC, INC.
Dept. 79, 41 E. 42nd St., New York City
Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated material and particulars of your 10 DAY FREE TRIAL OFFER!

Name.....
Address.....
City..... *State*.....

3 SMASH HITS YOU MUST SEE!



Reunited in the best love story The Saturday Evening Post ever pubiished!

WARNER BAXTER and MYRNA LOY

IN *To Mary—with Love*

with IAN HUNTER and CLAIRE TREVOR JEAN DIXON



SING BABY SING

Even more laughs than in "Thanks a Million"

with

ALICE FAYE

ADOLPHE MENJOU

GREGORY RATOFF · TED HEALY

PATSY KELLY · MICHAEL WHALEN

RITZ BROTHERS





HERBERT MARSHALL and RUTH CHATTERTON

in

GIRLS' DORMITORY

introducing the star discovery of 1936

SIMONE SIMON

(pronounced See-móan See-móan)

with

CONSTANCE COLLIER · J. EDWARD BROMBERG

DIXIE DUNBAR · JOHN QUALEN

SHIRLEY DEANE

All from

20th CENTURY FOX

Darryl F. Zanuck in charge of production

Eye Witness Photos » » » » » *By Charles Rhodes*



I never saw a more beautiful birthday cake than the one Jeanette MacDonald served this hungry mob. The gluttons around the table are Gene Raymond, Nelson Eddy, Anita Louise, Jeanette, and James Stewart



Dropping by the Actors' Fund Benefit, I snapped Norma Shearer, Mrs. Douglas Fairbanks (Lady Ashley), Connie Bennett, and Gilbert Roland in the background smoking a cigaret. All filmdom was there



Clark Gable was telling a tall story to Claudette Colbert in the main dressing room when I snapped this one at the benefit. Clark's thumb reminds me of that hitch-hiker scene from *It Happened One Night!* Remember?



At an Assistance League luncheon I photographed Loretta Young and Pauline Frederick with Director Henry King. When Pauline was at her tops in films years ago, King did the directing. She got $5,000 a week—every week



Bette Davis didn't know I was snapping this one when she was talking with Alan Mowbray at the Actors' Benefit

Joan Crawford Talks

"You Have To know Bob to fully appreciate him," says Joan Crawford. And then she tells of having watched women visitors on the set watching him. They come hoping for a peek at him because he is so handsome, and to see if he is really as handsome off the screen as he is on. One look satisfies them. But after a while they discover there is more to be found out about him.

They see his easy, graceful naturalness, his thoughtfulness of others, they observe his serious workmanship before a camera, they hear his laugh, and they turn to each other and you can see their mouths forming the words, "Say, you know he's all right!"

Joan can appreciate this tinge of surprise in their attitude because she, in a way, has experienced the same thing herself. She, too, has found that there is a lot more to Bob than a beautiful hair-line, a broad pair of shoulders and a distinctive nose.

If you are one of Bob's fans you can appreciate what Joan Crawford means. There have been hundreds of letters wanting to know what Bob Taylor is really like—whether he is a swell, likeable fellow, or whether he is "just good-looking," with only good looks to recommend him. This suspicion is only natural. All beautiful heroes and heroines come in for it during the early part of their career. It's a result of the "beautiful but dumb" phrase which has been repeated for years. Not knowing Bob, one is quite apt to think: "With so many physical attributes, he *can't* have much else!"

We think even Joan Crawford had this attitude about him at first. We know that some time ago when Joan gave a Sunday afternoon soiree for an important musical personality, Irene Hervey, whom Bob was squiring at the time, was invited but Bob was not. Though Joan had met Bob with Irene it just never occurred to her that he would be interested in a musical gathering of that kind. But that was before they started working together in *The Gorgeous Hussy*. That was before Joan learned to know him as she does now. Perhaps in her "discovery" of the Bob Taylor behind the Good Looks Taylor, you'll gain a clearer picture of him too.



A scene like this from *Gorgeous Hussy* may arouse the envy of most fans, but after all it is just acting! Cast together in this picture, Joan and Bob became fast friends

Joan Learns About Bob

● "The First Day we started to work both of us were extremely nervous," Joan says. "It was my first costume picture just as it was his. Both of us were trying to adjust ourselves to our costumes and to each other."

Her first surprise came when Bob said that he didn't think he was going to like wearing costumes. "I feel too fussed up, too dressed up, too showy—you know what I mean, as though I were on parade. I don't *like* being on parade. Do I *have* to wear these sideburns?"

Bob was not pretending. We know, because since that time we have watched him at work in *His Brother's Wife*. It's a story of a doctor's struggle in the South Seas. Throughout that picture he wears a pair of slacks and a white shirt, open at the neck, sleeves rolled up. His hair is uncombed, tousled. "This is great," he said. "I don't have to keep fixing myself up!"

But since most actors do like to "fix themselves up" this revelation naturally came as a surprise to Joan and the others on *The Gorgeous Hussy* set. Point number one in Bob's favor: a boy who likes to act but who doesn't like to act like an actor.

Then there was his intense desire to please. Joan and Bob had a difficult scene together the very first day of shooting. As they took their places for a rehearsal, Bob said: "Miss Crawford, I'd appreciate it very much if you would tell me how you'd like me to play this . . . if you have any suggestions."

Startled for a moment, Joan looked at him. Then she smiled, and a memory seemed to flit across her face. "Play it just the way you feel like playing it," she said. "I know you will do it all right."

Afterwards she explained that years ago when she was making *Possessed* she had asked exactly the same question of Clarence Brown—her director then, as he



During shooting on M-G-M's picture, *Gorgeous Hussy*, Director Clarence Brown had a birthday. Joan is cutting the cake, and from the way she licks her lips, it must be grand!

About Bob Taylor!

is now in *The Gorgeous Hussy*—and that she had given Bob the same answer Brown had given her. "But I was only beginning when I asked that question," Joan added.

"You think I'm not now! You don't know what a beginner I am!" Bob retorted. "Anyway, thank you for giving me the confidence I needed."

A Sense of Balance

● The World Says he has "arrived." Bob says he still has much to learn . . . that he's just beginning. This is what you call keeping a balance in a perilously unbalanced Hollywood.

Most of his efforts to please were less obvious and most amusing. Bob Davis, his friend and stand-in, discovered Bob in his dressing room spraying his throat with a mouth wash. "Got a cold?" Davis asked. "No, a love scene with Miss Crawford," Bob answered quickly. "She doesn't smoke very much and I *do*."

Anent Bob's smoking, a few days later he mentioned that he thought he'd give it up, because he wanted to gain some weight and he had heard that would help. Joan overheard him and the next morning at eleven there was a steaming milk drink at his elbow direct from Joan's little portable grill. "Your second dose comes at three!" she told him. "Go on smoking. *This* is what will do the trick! Give your Aunt Joan a chance, and she'll fatten you up. Look what she did for Franchot!"

Yet when we mentioned this to Bob he said, "Why Joan does things like that for everybody. She didn't just single me out. Did you hear what she did for Mr. Barrymore . . ." and he was off on an anecdote about Lionel. Point number 3: his natural modesty.

In this respect we might also add that when Bob was talking about all the places he was going to see in New York—Grant's Tomb, the Aquarium, Central Park, the Brooklyn Bridge—someone said, "You won't have time for all that! There'll be so many women waiting to see you." Bob's only answer was "You're kidding!" He thought it *was* kidding too, until he got there and was mobbed by half the women in Manhattan.

Bob Awakens an Interest

● Then There Was the discovery of Bob's interest in music. As you know Joan always keys the moods of her scenes with music, and her phonograph is a fixed prop on every Joan Crawford set. One afternoon Joan was searching through one of her many albums—she and Franchot together have 3,200 records—for something appropriate for the next scene. She was having difficulty making a choice until Bob suggested a Brahms symphony which immediately hit the musical spot.

Joan looked at him with new interest but said nothing. The next noon when Bob, James Stewart, Melvyn Douglas and Clarence Brown returned early to the set from lunch, and they were playing some of Joan's records, they came across one which featured a soprano voice singing

[*Continued on page* 58]



There was a time when Joan Crawford did not dream she and Bob Taylor shared the same interests. Not until she played in a film with him did she learn to know and like the handsome young star

If You Knew Suzy, Like I Know Suzy

"If You Knew Suzy, like I know Suzy . . ."

Who is Suzy? Suzy is Jean Harlow. At least, the Jean Harlow on the screen. In her new M-G-M picture, *Suzy*, you will see Jean a little as you knew her in *Hell's Angels*—a little like the *Red Dust* Jean, but that isn't the point. I want you to know Jean, as I know Jean.

I have known her a long time. As an actress, and as a friend.

They call her "Baby." She is a baby because she likes to sleep 14 hours a day; likes fuzzy kittens, picnics, orchids, licking the frosting dish, reading the funnies, seeing Mickey Mouse.

She is NOT a baby, because—she has a good sound philosophy of life and living. No one puts a thing over on her. She is a good friend, and a dependable one. She will never let you down. She has a marvelous sense of humor—even when the joke is on her. Jean believes that you have to work for what you get out of life—but that there is no use making a complex struggle out of it.

She is a walking contradiction. Jean has moods. Sometimes she believes them, sometimes she wants you to believe them. She is a girl who takes a sincere joy in the problems of her friends. She falls in and out of headlines, unwittingly, yet is a too-sympathetic little girl.



An unusual photo study of three unusual headliners, all of whom contribute to the success of the film, *Suzy*. Cary Grant, Franchot Tone and Jean Harlow

She Loves to Sleep

● People Don't Like To believe the best about Jean, and she knows it. They are continually saying "now tell us what she is *really* like."

But if you knew Jean, like I know Jean, these are some of the things that you would know.

She often falls to sleep—not because she is bored, but because she may be tired—and loves to sleep. A perfect date to her is packing a huge picnic hamper (the old-fashioned kind) and going away into the hills or near the ocean. Night clubs are fun to Jean once in a while, but not often. She loves to go fishing. Often she will charter a boat, pile a few of her real friends on it, and go off for the day. She baits her own hooks, and doesn't wrinkle up her nose and look dainty about it.



Meet Adolph-the-Flying-Dutchman! He is one of Jean Harlow's many pets. Read about her assortment of dogs and cats in this revealing story of the star of M-G-M's film, *Suzy*

Jean has two huge Persian cats. She adores them. They are very aristocratic cats, and often ignore their mistress because they are in a mood. When they want to be praised they catch a mouse, march up to Jean's bedroom with it.

The cats have no names. They look so much alike that Jean can't tell them apart. There is no use naming them. They have breakfast with Jean every morning.

Jean always puts them out at night; that is her last job of the day. One time they had a hole cagily torn in a corner of the screen, and came in as fast as she put them out. She was putting out cats for some time, before she discovered their game. When they know it is time to go out, they hide, and it is her job to find them. Since they are as much alike as Ike and Mike, she sometimes wonders if she is not repeating.

Jean hates to be alone. People need not be around her to talk—just to be there. She is never idle. When she rides to and from the studio, or wherever she is going, she usually reads. She reads constantly. When she is not working and has time, she reads consistently. Good books. When she is working, she sends Blanche, her colored maid, over to the studio library to get a book. Any book. It might be a heavy volume of history or a murder mystery. She wants to read all kinds of books, like she wants to know all kinds of people. She always finishes a book, once she starts it. It is a matter of discipline with her.

And She's Domestic!

● When She Is having her hair done at the studio it is usually while she is eating her breakfast, reading, answering the phones and talking about costumes. She has an amazing faculty for doing more than one thing at once.

Jean is domestic. She loves to have complete charge of the house. She is surrounded by a retinue of colored servants who adore her, and are too willing to carry out her every order. When her mother left for a visit to Kansas City, Jean had the kitchen re-painted, she de-mothed the drapes and rugs, had walls cleaned, new tile in the bathroom, and was just too busy!

[*Continued on page* 56]



And this is the Jean Harlow you used to know—totally different from the purposeful young lady in the above photos! It was a type of rôle she cordially hated, and condemned as soon as she could make herself heard



No one need worry about little Virginia Weidler when Buck, the big St. Bernard, is on guard. Sure, his head really is much larger than Ginny's—and isn't this a cute picture?

Embarrassing Moments

● Behind Every Shot filmed—even one which may last but a second on the screen, there is a tremendous amount of preparation; a fact which points this tale about Gene Raymond.

The scene in *Count Pete*, which Joe Santley is directing for R-K-O, called for perfect timing. An airplane circles a field, lands, discharges fifteen passengers, and last of all Gene Raymond steps forth. He is Count Pete.

At last the cameras were ready, lights lined up, a cross marked the field where the plane had to come to a stop. And Joe called for action. The plane actually did stop right on the mark. One after another the passengers debarked. And then Gene stepped forth, as per the script, in all the finery of a count, to adjust a monocle in his eye and haughtily survey the scene.

Gene screwed the monocle into his eye. It promptly fell. He caught it, tried again. This time it slipped from his grasp.

"Cut!" yelled Joe Santley. Gene slunk off dejectedly. All spoiled—by a little monocle!

Once more the complicated machinery of making pictures went into motion, the ship came down, halted on the spot, the passengers climbed out. And here stood Gene, spruce as a peppermint stick, putting the monocle to his eye. It stayed. At last—success!

"Cut!" cried Joe. "Okay, Gene—now you can take off that monocle."

"Sorry," said Gene, "but I can't. It's glued on!"

Ratoff Dies Too Well

● It Will Be some time before Gregory Ratoff will be able to face his friends without shuddering. We have been intending to get around to him ever since the preview a few weeks ago of the 20th Century film, *Road to Glory*.

In the final scene of this picture Ratoff, as the good-humored army sergeant, dies as cheerfully as the circumstances permit. Gregory, who is rated as a writer and director, construed this scene as depicting his death as an actor. Hadn't he told all his friends this would be his last rôle on the screen? Didn't he say he would direct from now on? Unfortunately, he did.

Then he went and died so beautifully that 20th Century-Fox wouldn't hear of such a thing. It didn't matter how many friends Ratoff had popped off to, you can't throw acting talent away. So the studio summoned Ratoff back from a vacation in England for a rôle in *Sing, Baby, Sing* and told him to start rationalizing.

"That's a good prescription," Gregory moaned. "I haven't a friend in the world who thinks I'm rational now. Why did I have to go and die so convincingly?"

Joe E. Brown Entertains

● Because Joe E. Brown is funny off the screen as well as during film production, he is in great demand as a toastmaster at every sort of function. We have seen him at football rallies, formal dances, business meetings and many other occasions, billed as the master of ceremonies. And Joe, like a good trouper, always gives his all.

But even we were surprised the other day when he showed up to launch the annual summer games between the neighboring Beach Club and its neighbor, the Swimming Club.

Joe, standing on a ten foot platform on the beach, began his speech before several hundred socially elite personalities like this: "I ought to say that I am greatly honored, but I ask you now, can a man sink any lower than to become toastmaster at a volley ball game?"

It was a swell laugh for everyone. Joe ended up by introducing members of the rival volley ball teams. The Swimming Club won because Buster Crabbe was a great player and was in the game. The Beach Club lost because Joel McCrea was a great player and was in Pasadena.



"But I'm your stand-in, am I not?"

The Threat Hanging Over Ann Harding!



In happier days . . . Harry Bannister, Ann Harding and their lovely daughter tried to make a happy trio

DARKNESS SHROUDED THE quaint old French-Canadian city of Quebec but in the lighted interior of the palatial hotel there was music and laughter and Quebec was going about the business of making a night of it. To the south, the broad St. Lawrence flowed swiftly to the sea.

In one suite of the hotel two women, a child and a man were hastily packing and preparing to depart. In a few minutes, avoiding the crowded lobby, they slipped quietly out of a side entrance to a waiting car.

Swiftly they sped through back streets to a dock and there climbed into a waiting speed boat. Out in the river the liner, *Duchess of Athol,* lay hove-to. The boat drew up to her towering side and the two women and the child went aboard. The man returned to the shore in the boat and the liner got under way, en route to England.

Criminals escaping the clutches of the law?

Far from it! This was a mother, trying to keep her child from the clutches of her former husband. She felt she had been tricked into betraying her sailing date and place; and her former husband, with his attorney, was even then in Quebec attempting to prevent her boarding *The Empress of Australia,* the ship she had originally planned to take.



On the witness chair . . . ironically enough, Ann lately has been dividing her time between pictures and the courtroom giving testimony. The scene is from *The Witness Chair*

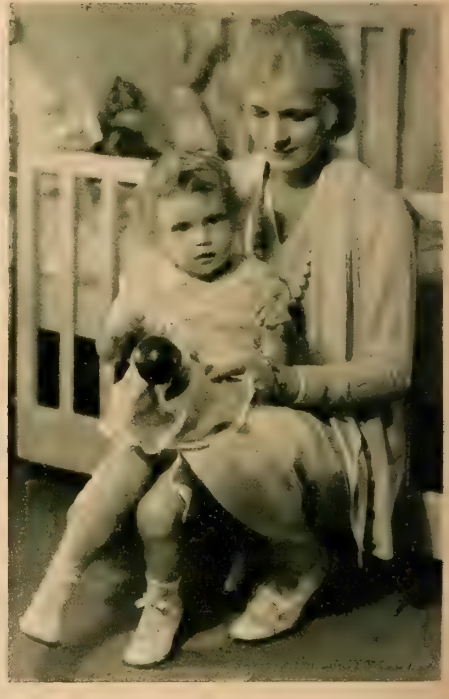
● THE WOMAN WAS Ann Harding, famous star of stage and screen; the other woman, the nurse; and the child, Ann Harding's little daughter, Jane.

For two and a half years Harry Bannister, former husband of Ann Harding and father of her child, has tried every legal hook and crook to obtain custody of his daughter. He has brought charges of misconduct against Miss Harding. He has kept his attorneys busy in their attempt to find some legal manner in which he could take her from her mother's custody. Here, for the first time, the real truth of the romance, the marriage, the divorce, and of this threat which hangs over Ann Harding's lovely blonde head, will be told.

Is Ann Harding unfit to continue as the mother of her child? Have these charges ever been proven? Why does Bannister persist in his efforts to obtain custody of the child? Is he a loving father, or an adventurer with designs on Miss Harding's fortune? Is he, or is her mother, the best fitted to give the child the environment she should have? Is this unrelenting pursuit, this menacing threat which hangs over Ann Harding's head, justified, or is it not?

"Mr. Bannister has made many false charges against Miss Harding, none of which, of course, has he ever been able to prove," said Roland Rich Woolley, her attorney. "From letters and wires from him in our possession we have every reason to believe that his pursuit of Miss Harding is motivated by ulterior designs only. Miss Harding has been awarded full custody of Jane by the courts of Nevada and California, and Mr. Bannister should never be permitted to become her custodian."

[*Continued on page* 52]



When Ann finally divorced Harry Bannister, she won custody of the child. To Ann the baby was the most important thing in her life

Fred MacMurray's Runaway Marriage



Papa love mama? Yowsah—and what a happy honeymoon it is. Above, Lilian Lamont, the girl who believed in Fred, and waited patiently for the marriage date. Right, a love scene between MacMurray and Carole Lombard, a strictly business shot for his favorite film, *The Princess Comes Across*



Fred MacMurray and his beautiful bride, Lilian Lamont, are back in town. They're looking all tan and healthy as the result of a brief honeymoon on the beach at Waikiki.

But Fred ought to be in trim. He has a big schedule ahead. He starts right away doing *Champagne Waltz* with Gladys Swarthout and Jack Oakie. Right after that he's scheduled to appear in *Witch of Salem*, with Claudette Colbert. With no time for loafing in between. That's a lot of happenings so soon after his sudden marriage.

And when we say sudden, we mean sudden only to the public and their friends. Fred and Lilian Lamont had planned this union for years. But they had to wait—for financial as well as contract reasons. Fred wanted to be sure he had enough money. And to earn it he had to work steadily.

Then came stardom, and anybody should have guessed that on a fine morning, with all filming washed up, Fred and Lilian would get married.

They chose an airplane elopement as the simplest thing. Fred quietly made arrangements for a specially chartered plane to pick up him and Lilian and his mother, Mrs. Maleta MacMurray.

In the gray dawn they took off from the airport, swung out across the bleak Mojave desert, and greeted the sunrise in Las Vegas, Nevada, just across the state line. There they hustled out a justice of the peace, aided by a local newspaperman who knew all the short cuts. In no time at all they had secured a marriage license and cut all the red tape.

The ceremony was short, there in the j. p.'s little hideout. But not short enough for Fred who was all covered with confusion and as nervous as a bridegroom can be.

It wasn't movie perspiration he wiped from his brow because it wasn't a movie wedding. He was getting married to the girl he had loved long enough really to adore. Between the desert heat and the ceremony it was a much desired though uncomfortable crisis in a man's life.

They didn't even stop for breakfast in Las Vegas after the ceremony. Fred didn't want to talk to people either there or in Hollywood. So they scooted back home with a tail wind helping the air-

[*Continued on page* 54]

Hitting The Bull's Eye » » » Frances Dee, Anita Louise



Bows, where are you going with those arrows? Let 'em fly, girls, and we'll have a look-see



They're off! Such optimism, too! Maybe they really did get a bull's eye that time



Now girls, don't fight over that prize shot! Why not argue over who missed the bull's eye?

They Couldn't Say No to Loretta

LORETTA YOUNG, just finished with one epic, is rushing into another. This time 20th Century-Fox is starring her along with Janet Gaynor and Constance Bennett in *Ladies in Love.* It is ticklish business, putting three stars with equal billing in one picture, in addition to featuring Simone Simon. The studio will tell you all must get an even break, have equally good dressing rooms, and be treated entirely on a par. A big job.

Loretta Young's *Ramona* is a materialization of the incredible, doggedly engineered by that firm and forthright young woman herself.

From the hour she heard that 20th Century-Fox intended making *Ramona,* Miss Young set out after the rôle, because:

She is at bottom an incorrigible mystic, and believed deeply in her gift for bringing to its religious flights a special emotional integrity.

She naturally wanted one of the year's plums.

She sensed that a lot of people—which indeed they did—would be amused at the idea of fair Loretta Young impersonating an Indian maid; and Loretta Young has a special fondness for converting the scoffer.

It is no secret that she had to sell everyone at the studio, from the "little white English cottage" down. Which she did. Quite as much in exhaustion as in compliance, Messrs. Zanuk, Wurtzel, et al finally agreed to a test.

If Miss Young went into the test with full confidence in her incorruptible face, she emerged with Technicolors flying. It was a fact: in beige make-up and black wig she was a Ramona that put a stop to the Oberon-Colbert talk. She could do it.



Loretta becomes *Ramona* in the famous American classic now being filmed in Technicolor by 20th Century-Fox. Loretta got the rôle by refusing to take no for an answer

She Faced the Music

● IF LORETTA YOUNG is a frail mechanism, she is an efficient one, fired by as sharp and galling ambition as ever possessed a little-girl-bound-to-get-the-best-of-things. She fought for the rôle when she should have been in bed, and she played it out—the whole bitter seven weeks of it in the raw wind and blazing

[*Continued on page* 62]

"HANDIES" & Doggies » » » » » LOUISE LATIMER & "SQUEEZIT"



You saw them in *Bunker Bean,* and aren't they clever! Here Louise and the pup "see no evil," portraying it by using



"handies," or "pawsies" from the dog's point of view. It's all in a spirit of fun, and "Squeezit" likes to do the "hear no evil"



routine. Now they finish this exclusive act for HOLLYWOOD Magazine with an account of the last of the trinity—"speak no evil!"

The Charge of the Light Brigade

Half a league, half a league,
Half a league onward!
All in the Valley of Death,
Rode the six hundred!
"Forward the Light Brigade!
Charge for the guns!" he said.
Into the Valley of Death,
Rode the six hundred!
Tennyson

It Was One Of those clear, warm California mornings and a morning we would never forget for today, just as they rode into the Valley of Death, almost a century ago, *The Light Brigade* would ride again! As Alice stepped through the looking-glass into Wonderland, so would we leave reality and time behind us and step back into the romantic period when this immortal charge was made. But today, the Light Brigade did not ride for the glory of England. They rode for a final, dramatic *finale* sequence in a Warner Brothers motion picture, *The Charge of the Light Brigade!* It would only be make-believe but as we surveyed the scene spread out before us, the blood ran hot in our veins.

The company was on location near Chatsworth, a few miles north of Hollywood. Around us was scattered the usual equipment of a large unit on location. The site had been chosen because its terrain closely resembled that over which the gallant six hundred had ridden, on that fateful day when the battle of Balaclava seemed lost to England, in the Crimean War in 1850. There was a narrow, rock-infested valley between steeply sloping, rock-topped hills. At the lower ends were the Russian guns, behind their wicker-basket bastions. Half a league away, at the upper end, were the massed squadrons of the *Light Brigade.* They were preparing to ride thundering down on the Czar's guns and men, in the face of almost certain death. It was a brave sight, a bold sight and one to make the heart beat faster, the nerves grow taut.

This charge would be the *grand finale* of the entire film. The other scenes, the jungle leopard hunt, the journey of the Arab horse herd, the ballroom scene, the massacre of the British garrison at *Chukoti* were already "in the can." Behind all this was more than a year of research and preparation. A beautiful, dramatic and poignant love story had been woven into the tapestry of Tennyson's immortal poem. A cast of thirty-seven principals had been chosen and thousands of extra men, women and children assembled. More than a million dollars would be spent, before the picture was at last finished.





There is nothing subtle about *The Charge of the Light Brigade.* It is raw war, with touches of tender romance. Above is a typical spill, engineered with a trick horse. Left: Errol Flynn in uniform



Beautiful scenery is plentiful in the production. This shot, supposedly in Asia, was taken at the base of the Sierra Nevada mountains, near lofty Mount Whitney, highest point in th U. S.

The imposing cast was headed by the heroine and hero of *Captain Blood,* beautiful, exquisite Olivia de Havilland and Errol Flynn, bold, dashing, handsome. The third member of the romantic triangle which forms the plot was one Patric Knowles, imported from England especially for the rôle of Flynn's brother. As *Major Geoffrey Vickers, Elsa Campbell* and *Captain Perry Vickers,* these three made an outstanding team.

Preparations for War

● For More Than two weeks, studio technicians had been preparing the motion picture battlefield. The floor of the valley was mined with dynamite charges which expert explosive men would explode among the charging ranks, to simulate the bursting of Russian shells. To the right, just at the foot of the slope, a deep trench had been dug. Partly down in this and along a wooden track, a "dolly" would run, keeping pace with the horses, while six cameras, placed one above the other, would film the charge from four

[*Continued on page* 46]

My Daughter, Jeanette MacDonald

by

Mrs. Anna MacDonald



Left, ten years ago when Jeanette began her career in the play, *Tragic Ring*. Above, she is shown with her mother, who often accompanies her around Hollywood

JEANETTE MACDONALD'S performance in *San Francisco* has pleased us all. I am proud of my daughter for her fine work. I think the studio is equally proud. So naturally I am glad to tell the readers of HOLLYWOOD Magazine the story of our lives together in the years gone by.

Everything happens for the best. That old saying has been in our family for a long, long time. It's a sort of whistle in the dark to keep up courage. We apply it when anything happens that we didn't expect to happen and it seems to exonerate us from any blame as to the outcome.

My two oldest daughters, Elsie and Blossom, were no longer babies and I was just breathing a sigh of relief over my lessened responsibilities as a mother when I discovered that my family was not yet completed. But I simply applied the old adage, *everything happens for the best,* and began making plans for the new baby.

Jeanette was a darling baby—big-eyed and of sunny disposition. Oh, she wasn't too good to be true—she managed to get into enough mischief so that we were well aware of her existence.

When most babies her age were crying she was singing. She had a toy piano and she would sit on the porch and play it and sing by the hour to her grandfather —and to the neighbors.

Singing from a Swing

● I USED TO TAKE HER over to the childrens' playground in the park so that she might take advantage of the sand boxes and the swings. One day when she was a little past two years old, she climbed up in one of the swings and began singing at the top of her voice. I imagine that she fancied herself a prima donna and the other children her audience.

The care-taker asked me how old she was and when I told him he shook his head and said, "Well, I've been here a long time and I've seen plenty of them sing but I never saw such a little one sing and never heard anyone sing so loud."

He took her over to his house and made a record of her singing. Voice recording was not the art then that it is today but the reproduction wasn't bad. Years later we tried to locate that record but it had been broken.

Elsie and Blossom were both very interested in Jeanette's voice. They had reached the age when they were anxious to impart a bit of the knowledge they had learned and Jeanette was a good subject. Elsie would play the piano and Jeanette would sit beside her and sing, never failing to ask what the words meant and inventing gestures to go with them.



Elsie now has a school in the East where she instructs children and says that she got the idea of such a school from the memory of her lessons to Jeanette.

Outside of singing at every excuse she could find or invent, Jeanette was a very normal little girl. She went to public school and received all the praise and scoldings that her classmates received.

Pickles and Weight

● SHE NEVER WAS a tale-bearer so perhaps she figured in a few childish escapades that I never knew about. Just the other day she told me that she used to take part of her lunch money every day and buy a big sour pickle and eat it on the way to school.

Elsie eloped from school and married—Blossom was working in Ned Weyburn's *Demi-Tasse Revue* at the Capitol Theatre and little Jeanette felt herself pretty much left out of things—a failure at fourteen.

To add a little sparkle to the dull routine of her life, her father took her to New York and left her at the theatre with Blossom while he attended to some business.

Jeanette made very good use of her time at the theatre. Mr. Weyburn told her that she could appear in the revue as a chorus girl and under-study one of the principals.

She knew she would meet opposition to her plans when she reached home so she figured out just what our objections would be and was ready with a refutation for every objection.

She was too young to be away from home.

[*Continued on page* 48]



In M-G-M's film, *San Francisco*, Jeanette MacDonald scores the greatest personal triumph of her career. Here she is shown with Spencer Tracy in an off-stage scene. He plays the rôle of a prelate

Bon Voyage, Tommy Meighan . . .



At the age of 57, Tommy Meighan died after a lingering illness. Unlike most retired stars, he was wealthy throughout recent years



This unusual photo is a "trick" picture taken from the 1920 opus *Why Change Your Wife.* Gloria Swanson is having the hysterics while Meighan looks on and Bebe Daniels appears out of nowhere

"EVERYONE who knew him loved him. He had in all the world not one enemy but his friends were legion and they ranged in position from down-and-outers to the great in every walk of life. He was a great actor but he was an even greater human being."

Cecil B. DeMille in those words voices the tribute of all Hollywood to Thomas Meighan.

You read the story of his long illness and his death in newspaper headlines but only Hollywood knows the real story of Tommy Meighan. It's a story of self-sacrifice, a story of kindly living, of generous giving.

He was one of the last of the great stars of yesterday and his death awakens a host of memories which bring back a more colorful, a more glamorous, a more bohemian Hollywood than exists today.

In a way Tommy Meighan was a symbol. He came to Hollywood, as gentlemanly as only a genteel Irishman can be, when the motion picture industry—if then it could have been called an industry—was a roistering, nondescript three-ring circus. Its performers were sensationalists, its publicity was only too often scandal. Meighan respected his profession and, perhaps more than any other star of his day, was instrumental in making his profession respected by the world. He lived quietly, graciously, in a time when many other stars were writing their careers in flamboyant headlines. At first Hollywood didn't understand him, and then Hollywood became proud of him.

Those of us who have been writing about Hollywood and Hollywood stars for more than a decade, remember very vividly the stories that were told about Tommy Meighan's good deeds. We never wrote them because we respected his wishes. His life was a constant effort to search out and help the needy, but his one fear was that his charities would become publicized.



Meighan appeared with Virginia Valli in *The Man Who Found Himself.* It was a typical screen success for Meighan, top man of the silent days

How Tommy Saved Valentino

● WE REMEMBER for instance an incident which might easily have wrecked the career of Rudolph Valentino. Rudolph, at that time was unknown, without money, without friends and without influence. Arrested in Mexico on a bigamy charge, he was unable to extricate himself from the maze of legal entanglements. It was Tommy Meighan, who scarcely knew him, who sacrificed a long-planned vacation trip to rush to Valentino's aid, post bail for him with the Mexican authorities, and help him out of his difficulty. And it was Tommy Meighan who went to the executives of Paramount and browbeat them into giving Valentino the chance that made him a great star.

There was another actor in Hollywood who ran afoul of the law—a far more serious case this time. Accused of murder, he was without funds to hire attorneys and most of his professed friends deserted him in his time of need. Tommy Meighan didn't know him very well but he was in trouble and needed help. And again it was Tommy who purchased for him the best legal counsel obtainable, who visited him in jail day after day and struggled to keep his courage high, who herded his witnesses into court and who finally got him transferred to white collar work when the prison jute mills had broken his health.

[*Continued on page* 57]



Meighan was a police officer of stern qualities in Caddo's *The Racket.* This photo shows him with Louis Wolheim, who died several years ago

How To Crash The Dance Line



WHAT CHANCE HAS a girl in this year of 1936 to get into a movie dance line? And how does she go about it? These are the questions that frequently come to HOLLYWOOD Magazine. We went to LeRoy Prinz, Paramount dance director, for the answers. And whether or not you are interested in crashing that exclusive group, you will be interested in the astonishing story behind a very specialized branch of the movie industry. Dull routine, glory, heartbreaks and genuine melodrama—these are the things we found.—*The Editor.*

● LEROY PRINZ HAS HIS hands full tonight. He is going to cast 100 girls to dance in the film *Champagne Waltz* and another 50 girls for *Big Broadcast of 1937.* Tonight he will see possibly 200 girls compete.

LeRoy is sitting at a table at one end of the hall. His assistants are lining up the first group of girls, taking down their names and telling them to get ready.

"Many of these girls are veterans," LeRoy explains to us. "I know hundreds of them by name, and I know a life story about many of those. Tonight there are some new faces, girls who have just come to Hollywood after graduating from their local dancing schools.

"So here they are—veterans and newcomers. As I said before, I know most of these veterans well, but they change in appearance and so I must put them through the elimination along with the new girls. In several weeks or months, they have had time to change—gain or lose weight, adopt a different hair dress, and so on. So I have to check them all up. All right, girls, line up!" he calls.

The Review Commences

● HIGH HEELS CLICK precisely on the floor as they form a line. Some of them are scared to death. The old timers (more by months than years—they are all young) are business-like and gay. The new girls look a little bit frightened. They need not be. Mr. Prinz, his brother, Eddie, and the other assistants are all business, but they're friendly and not at all hostile.

There are plenty of pretty girls in Hollywood, but often the ones who are intelligent get into the dance line when lovelier looking girls fail. Above, a typical group of Prinz dancers. Below, the Prinz family: Eddie, on the left, Edward Prinz, Sr., and LeRoy Prinz, Paramount's ace dance director

All right. LeRoy picks up a list and calls off a name. One of the girls steps out as the piano begins a waltz, and an assistant glides by with her. LeRoy will either check her name off, mark an o. k., or make it more emphatic by writing down the one word, "Use."

More photos on page 60

These girls have been chosen from his extensive files. He has 1,000 of them carefully listed according to talents, appearance, nationality, age and other statistics. He knows there are at least another thousand in Hollywood but these, as far as he knows, are the better ones.

Another girl glides by. He says, "Anne, you're getting fat!" She grins like it is a good joke. And it is, for this is not criticism at all. Anne a few years ago was a kid dancer with a lot of promise. Right when she seemed well off she developed an ailment. LeRoy was interested in the kid. He has gotten a few gray hairs worrying about his charges. He sent her to the doctor, who shook his head and said, "T. B."

LeRoy could have forgotten about her, but he is not that kind of a man. Instead, he advanced her money and sent Anne off to an institution for a rest cure. Recently she came back—grown up and healthy as could be. She is a real beauty,, and full of personality. So LeRoy is seeing to it she gets the breaks again. Anne is full of gratitude. Every week that she gets work, she gives LeRoy half in part payment for the money he has spent on her. She is landing work pretty regularly with many of the studios.

Other girls waltz by. Most of them are not doing a real waltz. That is not so important. LeRoy is watching their carriage, their personalities, their interest. No slouchbacks are allowed. There must be something more than physical good looks, too. Brainy kids get somewhere if they have any talent at all.

Expert Training is Important

● SOME OF THE GIRLS have been expertly trained. He points out one who shows real class as a dancer. "She's an Albertina Rasch pupil," he says. "She's good." The girl gets a big O. K. after her name. [*Continued on page* 60]

1926—Valentino's Memory Fades—1936

TODAY, TEN YEARS after his death, Rudolph Valentino apparently is Hollywood's Forgotten Man!

His crypt in Hollywood Mausoleum is barren of flowers. A statue erected to his memory in DeLongpre Park, in the center of the movie city, is surrounded by reeds. August the twenty-third, 1926, was a long time ago; the public, fickle in its tastes, has moved with the calendar—and forgotten!

The entire world was mourning Rudy's sudden demise in New York, where he had gone for a holiday, at the very apex of his success.

Pola Negri, then one of the silversheet's most glamorous stars, announced that she was the beloved Rudy's betrothed, donned widow's weeds and rushed eastward to implant a farewell kiss on his cold lips. Meanwhile, milling throngs gathered outside a Gotham mortuary, where his remains rested in state, for the mere privilege of paying homage at his bier.

Other thousands lined railroad station platforms as the special train bearing all that was mortal of the departed celluloid sheik paused momentarily in cities and villages dotting its transcontinental route to Hollywood, where he had carved his niche, and where half a million worshippers, men and women alike, lined the thoroughfares as his bronze and silver casket was toted from a Beverly Hills church to a Hollywood cemetery.

But that was ten years ago . . .



Ten, twenty, and fifty years from now *The Sheik* will still be remembered as Rudolph Valentino. But, in terms of flowers at his crypt, Rudy has already been forgotten by his admirers

Only Falcon Lair Remains

● WHEN DEATH REACHED out its hand, Rudolph Valentino supposedly was a super-rich young man. Now all that remains of his estate is Falcon Lair, the hilltop mansion he built for his second bride, exotic Natacha Rambova, and which has long since been dubbed the "haunted house" by tourist guides and the "white elephant" by realty brokers.

It is a matter of record in the Los Angeles courts that what little Rudolph left in the way of material wealth was dissipated before it reached the heirs for whom it was intended—his brother and sister. It is also a matter of record in these same tribunals that the world-wide fund raised for the erection of a suitable memorial to him went the same way.

Rudolph Valentino's last will and testament, naming George Ullman, his manager, as executor, his brother, Alberto Valentino, and a sister living in Italy as his beneficiaries was merely another gesture, for he was aware when the Reaper closed his soulful eyes that he had little or nothing to bequeath.

Fate, however, smiled upon Rudy Valentino in death.

A Fortune After Death

● HE HAD RISEN to his supreme moment in *Four Horsemen* and *Son of the Sheik*. The latter, a sequel to *The Sheik*, was completed only a few days before he left Hollywood for New York.

Son of the Sheik, in which he had a profit-sharing interest, did a record-breaking business because of the extensive newspaper space devoted to his passing. Immediately on its heels, his earlier productions were re-issued. They, too, reaped a golden harvest.

So it was that Destiny built a fortune for Alberto and his sister—a fortune they never received.

In recent years, Alberto, his wife and his son have made their abode in the servants' quarters above the garage at Falcon Lair. The residence itself has gone untenanted until the last few months, for Alberto, on his meagre income as a talkie extra and part-time bookkeeper, never felt himself able to pay the upkeep on the many rooms.

What Alberto has saved through modest living, he has expended on his son's college education. Some day you will hear of Rudolph II as a surgeon.

Ullman, the man who engineered Rudy's rise to the throne of popularity, is no longer the affluent individual he used to be. He is an actors' agent, but his list of clients contains no Valentino successor. Too, Ullman has heard himself raked over the coals of legal fire on more than one occasion.

A Los Angeles Superior Judge, Hon. Walton Wood, ousting Ullman as administrator, ordered him to repay to the estate the sum of $25,849, and named a Los Angeles bank to take over the executor

[*Continued on page* 63]



Aspiration . . . the monument to Valentino's memory is surrounded by reeds. Few people, indeed, know to whom the monument is commemorated



For years flowers like these surrounded his last resting place. Rudy's thousands of admirers did not forget their greatest of screen idols. They came in throngs to his crypt



But today, 41 years after his birth and ten years after his death, Rudy's crypt has no flowers, and only his faithful family pause a moment and pass on by

Dolores Del Rio—Always A Lady!

MORE THAN ANYTHING ELSE, Dolores Del Rio is a lady. Occasionally there are trying times when Hollywood stars remember—or forget—such a status according to their individual abilities. But femininity, grace and beauty are synonymous with Del Rio, and never to be questioned.

Nevertheless, one morning recently in New York harbor the question did arise, and only the innate human understanding which Dolores possesses saved the day.

She was just arriving back in America on the huge British liner *Queen Mary*. It was the end of a three month business trip to London where she had been doing a starring rôle in *Accused*.

The *Queen Mary* arrived in port on its second trip amid a great hub-bub. Whistles shrieked out from excited tugboats. On shore, as on its maiden voyage, thousands of people watched from every possible vantage point. Newspaper men climbed aboard with a busy air of importance.

In her cabin Dolores Del Rio slept on, unaware of the ballyhoo without.

Suddenly a dozen fists smashed against her door. Lovely Dolores awoke with a start, cried out, "What is it, please?" (She had visions of a terrible catastrophe, of another *Titanic*. She was, in a word, scared silly.)

"We're the press!" someone shouted. "Open up!"

Dolores, clad only in negligee, stammered her answer.

"I am frightfully sorry! I am just awakening. I am not dressed. Presently I shall be glad to see you!"

From without the door was blustering. "Come out whether you are dressed or not. Do you think we enjoy getting up at six in the morning? Don't go Hollywood on us. We're very busy. Lots of people to see."

Dolores was about to say, "Why don't you go see them, then?" with a stamp of her fluffy slippers. Instead she remembered that she always had been a very feminine lady, and replied, "I am so sorry. Soon I will be ready. Please have patience." And Dolores dressed quickly. Rude as the press representatives had been, Del Rio was graciousness itself.



Everything in her house, like Dolores herself, is a study in light and dark, brilliance and shadow. Hence, chromium and black furnishings adorn the mantels, the bookcases



Two giant pines, twins 200 years old, shade the lawn alongside the modernistic home

It can be recorded here that she spent the ensuing two hours walking up and down stairs, posing for cameramen and giving interviews. All with a smile. And for what? So that a couple of newspapers could give those aloof sort of interviews that reveal the reporter's cold disapproval. Dolores would have felt pretty unhappy about it all if a couple of the ship reporters had not come to her and apologized for the conduct of the group. And when, later, there appeared a story criticizing her for keeping them waiting, she still said nothing.

Dolores Del Rio acted like a lady because she is first of all a woman. A gracious, human, utterly feminine woman.

The Screen Does Not Flatter

● THIS EXOTIC YOUNG WOMAN from the land of the dons has so much more than beauty. Believe us, the screen reproduces but never flatters Del Rio. She is, with her warm gold skin, her wide dark eyes in their thick fringe of silken lashes, her blue-black hair, her slender patrician hands, her perfect contour of face and figure, the perfect beauty. She plays with years and laughs at them.

She lived the cloistered childhood of old Spain. Nor has she entirely forgotten it in the modern surroundings of the home her husband, Cedric Gibbons, designed for her. We want to tell you about that home, because it reflects the modern femininity of Del Rio as you know her, yet retains a touch of the old atmosphere of her ancestors.

Dolores' home is down by the sea in Santa Monica canyon. You need a map and a slide rule to find it, but once you have spotted the chromium gates at the end of the winding road, you have come to a modern little palace.

A butler greets you at the door. If your visit is kosher, he presses a button and the gate opens. You are ushered into a gleaming white reception room, with creamy white rugs. Soon you find that every room has these thick, velvety rugs. But while you wait the butler goes up winding, modern stairs to announce your presence.

Off to the right you catch a glimpse of the dining room, not large but distinctly different. Most eyecatching is the crystal top table, hard enough to resist the blow from a bludgeon. There is nothing gaudy about this room. Rather, it is cool and restful and unobtrusive.

She Loves Books Around Her

● PRESENTLY WE CLIMB the long stairs and find ourselves in the drawing room, again with white walls and rugs. The book cases are of rust lacquer, and you know instantly that Dolores and her husband like books for what they contain. There are very few sets of books in immaculate order. Instead, we find scores and scores of novels, biographies and other non-fiction books, each proud of its own niche.

In the center is a chromium and black fireplace, screened with a curtain of chromium mesh. Dolores sits in front of it, sipping an iced glass of grape juice. She is wearing a white jacket over a red dress. Designers could tell you something interesting and different about her simple clothes. All we know is that the effect is pleasing and extremely fitting.

Dolores has just come in from an auto ride along the ocean which you can see from the window, basking in the afternoon sun. But she did not do the driving.

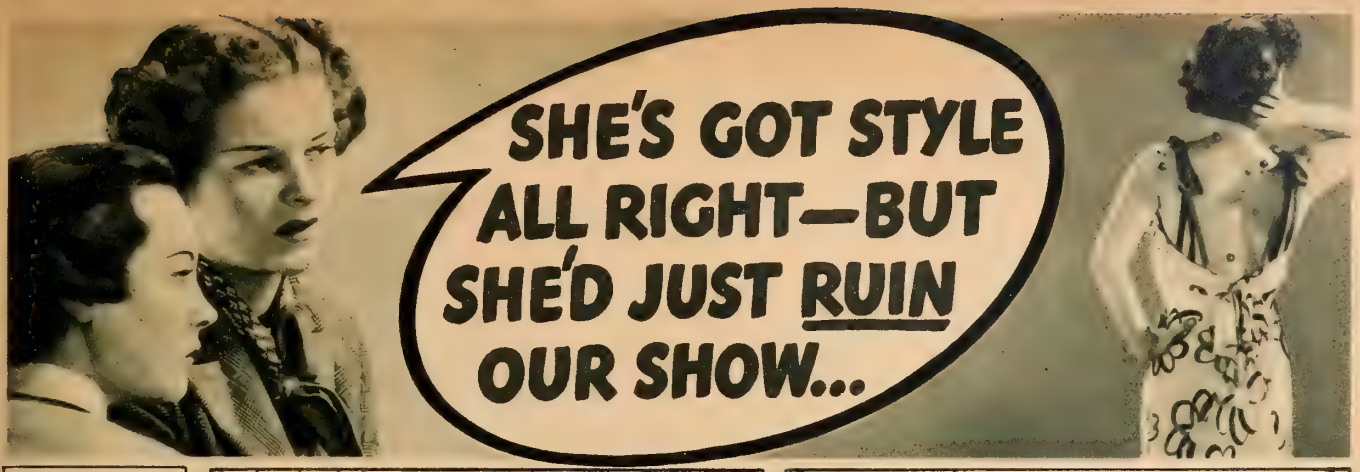
"I love to ride horseback," she tells us smilingly, "but it is different trying to manage a car. Imagine it—I have not the slightest idea what to do with all the wheels and things in an automobile! I would be frightened beyond words at the thought of driving. And it is so dangerous in Los Angeles!"

Then who does do the driving, we inquire.

[*Continued on page* 64]



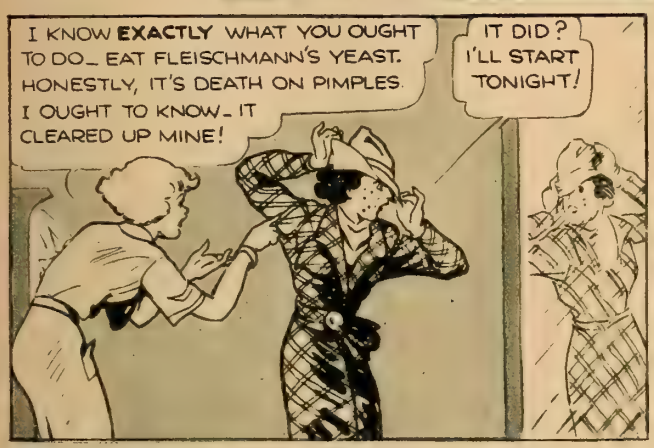
Del Rio finds tennis good fun, but she is not an expert. Women can afford to be merely decorative in this game, she maintains



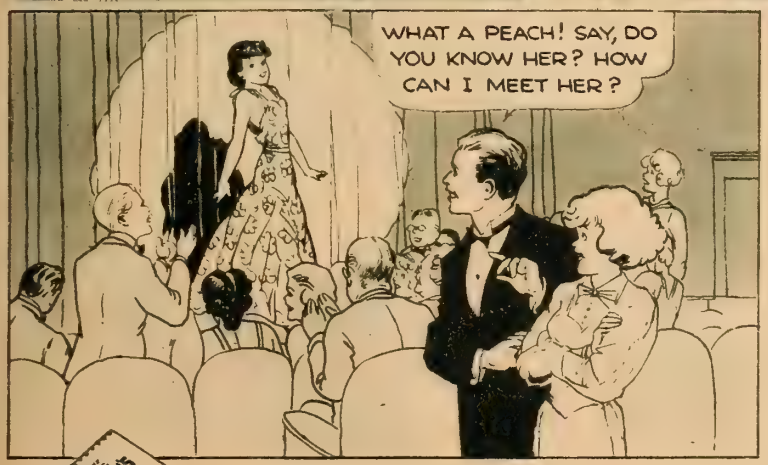
READ HOW KAY'S PIMPLES NEARLY KEPT HER OUT OF THE FASHION SHOW













—clears the skin

by clearing skin irritants out of the blood

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Don't let adolescent pimples keep YOU from being admired

UNSIGHTLY skin blemishes are a big trial to many young people during the years that follow the beginning of adolescence—from about 13 to 25, or even longer.

Important glands develop at this time, and final growth takes place. Disturbances occur throughout the entire system. The skin, especially, gets very sensitive. Waste poisons in the blood irritate this sensitive skin, and it breaks out in pimples.

But even severe cases of adolescent pimples can be corrected. Fleischmann's fresh Yeast clears these skin irritants out of the blood. Then, the pimples disappear.

Eat 3 cakes of Fleischmann's Yeast *regularly* each day, before meals. Eat it plain, or dissolved in a little water until your skin is entirely clear. Start today.



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The "MARVELOX" grip is a new, simple, sensible aid to your personal daintiness, protection and peace of mind. Tiny, lightweight, no bulk, unobtrusive. Adjusted in an instant — permanently secure. No. 1395 (illustrated) 35c. Other Hickory Sanitary Belts: 25c-75c. At all good Notions Counters.

If your dealer hasn't Hickory Woven-to-Shape "MARVELOX", send us his name with your remittance and we will supply you. Specify small, medium or large size. Address: 1143 West Congress St., Chicago.

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CHICAGO • NEW YORK

Hollywood's Charm School

Merle Oberon's Dramatic Hands



by Ann Vernon

If You Are Among the myriad admirers of Merle Oberon's lovely hands, then you will want to know, as I did, the secrets of the care which she gives them. Merle told me these secrets one day recently as we were having tea at her beach home which fronts the Santa Monica bay.

Her long graceful fingers were as much at home with the silver service as they had appeared to me on other occasions wrapped firmly about the handle of a fishing rod or gripping a tennis racket.

Spreading her fingers wide, Merle looked attentively at them, studying them for a moment. "I am, I suppose, *unconsciously* conscious of my hands. I do give them very good care," she said, "but I don't coddle them. I like to use my hands —do things with them. See—" she held up her palm for inspection—"a blister. I got that this morning playing golf and now I shall have to wear a bit of adhesive tape over it until it heals.

"The use of soft water in bathing or washing the hands is the first step toward a good skin. For that reason I have a water softener installed in my house. When I am traveling or away from home I use a prepared softener. The use of a bland soap is also of utmost importance in preventing harsh alkali from robbing the skin of natural oils.

"I use a nail brush vigorously on my hands once a day, preferably at night. And since I frequently acquire small abrasions on my hands while fishing or playing golf, I put a few drops of aptiseptic lotion in a bowl of clear water and rinse my hands in that to guard against possible infection.

"In the damp air of London, my skin was less inclined to dryness than it is in California where I spend so much time in the sun. A daily ritual is rubbing cocoa butter into my hands at night before going to bed. Cocoa butter keeps my hands smooth and soft despite the out-of-door sports which I enjoy so much.

"Another nightly ritual is rubbing cleansing cream on my face before going into my bath. The steam from the warm water opens the pores of the skin and thoroughly melts the cream so that its cleansing properties have a double opportunity to do their work."

[*Continued on page* 49]



An enthusiast over deep-sea fishing, Merle Oberon scorns gloves for this vigorous sport. She believes in caring for and using the hands

THIS HOLLYWOOD MAKE-UP...

What will it do for you?

HOLLYWOOD'S *make-up originated by Max Factor will do wonderful things for you...it will "discover" beauty in your face that you didn't know was there...it will individualize that beauty, make you interesting, different!*

IT IS an extraordinary make-up, because it was created for extraordinary conditions...screen stars, not wanting to look alike, asked Max Factor to create a make-up that would individualize their type. The result was Max Factor's sensational discovery—powder, rouge, lipstick in color harmony shades that instantly dramatize the individual charm of every star!

You will find that Max Factor's Powder in your color harmony shade will enliven your skin with youthful radiance...the Rouge will add a lifelike color to your cheeks...the Lipstick will dramatize your lips with an alluring color that lasts indefinitely! Try Hollywood's make-up secret, and note the amazing difference!



Jane Wyatt

IN COLUMBIA'S

"LOST HORIZON"

A NEW LIP MAKE-UP. *Max Factor's Super-Indelible Lipstick in your color harmony shade will dramatize your lips with an alluring color that lasts indefinitely. One dollar.*

A POWDER SECRET. *Your skin will look young and lovely when touched by the magic of Max Factor's Powder in your color harmony shade. One dollar.*

ROUGE MAGIC. *Max Factor's color harmony Rouge imparts a natural looking radiant color to your cheeks...blends smoothly and evenly...does not look "hard" in any light. Fifty cents.*

Max Factor ★ Hollywood

Would you like to see how lovely you can be with powder, rouge and lipstick in your color harmony shade? MAIL COUPON.

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Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"*... FREE.

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NAME_____

STREET_____

CITY_____ STATE_____

COMPLEXIONS	EYES	HAIR
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BRUNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	If Hair is Gray, check type above and here ☐
Oily ☐ Normal ☐	AGE	



PIMPLES AND BOILS SPOILED MY APPEARANCE

Became Irritable, Run-down - A Nervous Wreck!

... Yet When Blood and Glands Got NATURAL IODINE All Skin Troubles Ended—Gave Me a Clear, Fresh Complexion and Rosy Cheeks!



Here is good news for you thousands of girls and women—and men, too—who suffer the shame and embarrassment of ugly, pimply, blotchy skin—and who constantly suffer the annoyance of skin "breaking out," disfiguring eruptions and often boils. Usually, the whole trouble is internal, caused by poor blood, faulty digestion and elimination. Now, however, with Seedol Kelpamalt, the world's richest source of vitally needed minerals and iodine, a way has been found to quickly correct the underlying cause of these vicious skin troubles. By stimulating the glands which provide the digestive juices needed for proper digestion, elimination improves, blood becomes rich, red and nourishing—and the cause of sallow, pimply, blotchy skin is quickly removed.

"I had been rundown for two years," writes L. T., "and was constantly troubled with pimples and boils. After two weeks of Kelpamalt, I noticed an amazing improvement and am glad to say that I am now proud of my flawless complexion. I feel fine, too."

Try Seedol Kelpamalt for one week. Note how much stronger you feel, how well you eat, how your digestion improves. If it does not definitely eliminate skin disorders due to internal causes within ten days, the trial is free. Your own doctor will approve this way. 100 Jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

SEEDOL Kelpamalt Tablets

Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

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Write today for fascinating instructive 50-page book on new quick way to purify and enrich the blood, end skin blemishes and pimples, improve digestion, banish constipation and strengthen nerves. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 933, 27-33 West 20th St., New York City.

Hollywood Youngstars

By Phyllis Fraser



Tom Brown and Dick Cromwell seemed interested in a couple of young ladies out of the Gay '90's. As a matter of fact, the girl beside Tom is Toby Wing, with Betty Furness as the black-haired beauty. Scene was the Actors' Benefit

DOT . . . DASH . . . DOT . . . dash . . . dash . . . is a sound that is becoming more and more familiar at **Ginger Rogers'** house, for she is learning the Morse Code . . . It all came about when someone gave her two miniature sending boards as a gag . . . now she and her mother sit across the room from each other and send messages via the board. Their station call is that well known rhythm beat, "Shave and a haircut sixbits" . . .

Oftentimes their messages become very confused and they have to start all over again . . . and if they can't get some word or letter they finally just call it across the room to the other . . . and proceed. I'm not certain just what they are planning to do with it after they have it thoroughly learned . . . although **Ginger** staunchly maintains that it will definitely be an asset . . . Perhaps she's going to learn to dance and sing in Morse Code.

• •

Success Stories . . . **Earl Eby is to be Tallulah Bankhead's leading man in a stage production on the coast . . . Mr. Eby has been in many plays and if several picture companies are successful with their negotiations it won't be long before you see him on the silver screen . . . look to your laurels Mr. Gable and Mr. Taylor . . . Alan Curtis was an Arrow Collar ad man when RKO discovered him and urged him to sign a contract . . . he told them he didn't know how to act . . . he just posed for pictures . . . they said that's what they wanted him for . . . pictures . . . Look for him in *Count Pete*.**

• •

HOLLYWOOD PEOPLE never know whether **Rochelle Hudson** is laughing at them or with them. On a picture she just recently completed she had what she called her "rose mood" . . . she said she wouldn't or couldn't do a scene without first rehearsing it with a rose whirling about in her fingers . . . finally a frantic prop man brought the necessary flower . . . Hollywood gasped . . . Rochelle had gone eccentric—but she had that twinkle in her eye . . . the same one she had when she wore her mother's engagement ring and told reporters that she was engaged . . . and not unlike the look her eyes contained when Miss **Hudson** went to the studio and whispered into willing ears that she and her fiancé had parted . . . that now her career was the most important thing in her life . . .

[*Continued on page* 51]



More personalities than ever attended this year's Actors' Benefit. The young stars turned out in as big numbers as their elders. Here you see Francis Lederer and Anita Louise

WINNER!



Miss Harriet Brandon is pictured above just after receiving a permanent wave, from Edmond (55th St.), one of New York's fashionable hairdressers.

"Since rinsing my hair with Marchand's Golden Hair Wash, I have become increasingly popular," **says Miss Harriet Brandon of Indianapolis, Indiana.**

FIRST girl to win the title of MARCHAND BLONDE—OF—THE—MONTH, lovely Miss Brandon told us she early realized how important it is for a girl fully to develop *one* of her charms. "By keeping my hair always soft, bright and lustrous I add immeasurably to my appearance," says Miss Brandon. Whether blonde or brunnette, you, too can gain new attractiveness—a charming appearance your friends will admire, by making soft lustrous hair *your* secret of loveliness.

BLONDES—Keep your hair the popular golden shade with Marchand's. To brighten dull, faded or streaked hair, rinse with Marchand's.

BRUNETTES—Rinse sparkling highlights into your hair, with Marchand's. Or, using Marchand's full strength, you can lighten your hair to any lovely blonde shade.

BLONDES AND BRUNETTES—Use Marchand's to make unnoticeable "superfluous" hair on face, arms and legs. Marchand's alone keeps you dainty and alluring—*all over*. Start today! Get a bottle of Marchand's Golden Hair Wash in your drugstore. Or use coupon below.

WANTED! ATTRACTIVE BLONDE FOR FREE VISIT TO NEW YORK

Marchand Blonde-Of-The-Month contest. Full details in your bottle of Marchand's Golden Hair Wash. At your druggist. Or use coupon.

MARCHAND'S GOLDEN HAIR WASH

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE COUPON BELOW

CHARLES MARCHAND CO., 521 West 23rd Street, New York City
Please let me try for myself the SUNNY, GOLDEN effect of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin, or money order as convenient) for a full sized bottle.

Name.....

Address.....

City..... State..... F. P. 936

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5 WAVE BANDS... 9 to 2200 METERS



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Scores of marvelous features explain Midwest super performance and assure thrilling world-wide all-wave performance. You can switch instantly from American programs . . . to Canadian, police, amateur, commercial, airplane and ship broadcasts . . . to world's finest foreign programs. Powerful Triple Twin tubes (two tubes in one!)—give 18-tube results. Exclusive Electrik-Saver cuts radio wattage consumption 50%—enables Midwest to operate on voltages as low as 80 volts . . . and to use no more current than ordinary 7-tube set.



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No middlemen's profits to pay—you buy at wholesale price direct from factory—saving 30% to 50%. As little as 10c a day pays for your Midwest . . . and you can try it out in your own home on 30 days FREE trial. You are triply protected with: Foreign Reception Guarantee, One-Year Warranty and Money-Back Guarantee.



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Without obligation on my part, send me your new FREE catalog and complete details of your liberal 30-day FREE trial offer. This is NOT an order.

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Those who are fastidious and immaculate of their person welcome HUSH for its effective qualities to overcome excessive perspiration and unpleasant body odors. HUSH keeps the underarms fresh and free from every trace of odor. Use it daily.

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Reviews of the Previews

by Top Hat . . . his expression tells the story



Norma Shearer and Leslie Howard are two of the stars in M-G-M's tremendous film, *Romeo and Juliet* which was previewed at one of Hollywood's biggest theaters with the public barred

ROMEO AND JULIET—(M-G-M)—A special showing of the $2,000,000 *Romeo and Juliet* to the press convinced those who have watched this film in the making that it tops all previous efforts of the industry in acting, photography, sets, costumes, music and all the allied talents of the picture business. For Norma Shearer it cannot help but bring the academy award, and all the huzzahs and honors an appreciative public may devise. Shakespeare gave Juliet all the best lines. Miss Shearer has read them beautifully. Romeo still dies beside her in the tomb, and Juliet still sheathes his dagger in her lovely breast, and the tragedy of these lovers still bring tears as it did when first presented in London in 1596. Incredible care went into the production. The balcony scene alone required five weeks to film, a month went into the making of the dueling scenes. While no ordinary mortal could have been considered perfect for everyone's notion of a Romeo, Leslie Howard does well by the rôle. Basil Rathbone, himself a noted Romeo of the stage, is as brilliant as a black diamond in the part of Tybalt, John Barrymore is a mad scapegrace of a Mercutio, while Edna Mae Oliver and all the others made of this play a grand and noble thing of beauty.

GIVE ME YOUR HEART—(Warners)—Built of stirring, human stuff, here is a film certain to tug at the hearts of all adults—it not being intended for child consumption. The problem: the unwed girl (Kay Francis) is about to become a mother. Her lover (Patric Knowles) is an English nobleman, married to an invalid wife (Frieda Enescort). Should Kay keep the child herself, or give it to her lover to raise as his own legitimate son? Her decision, and its consequences, make this a dramatic picture dealing largely with the neurosis which threatens the mother's happiness. George Brent and Roland Young are the other principal members of the cast, with Young doing one of his finest rôles to date. You will find Miss Francis handling her difficult assignment in marvelous style throughout most of the film. The drama of her problem, and the humor of Young's efforts to help her, are the highlights of the picture. Keep your eyes on Frieda Enescort.



WHITE FANG—(20th Century-Fox)—Additional melodrama of the Alaskan frontier, based along the lines of *Call of the Wild*, make this picture all right for summer entertainment. Michael Whalen, as the wrongly suspected young hero, is about to be hanged for killing his sweetheart's brother. Combined loyalties of his beloved (Jean Muir), and his comrade (Slim Summerville), save him from such a fate. John Carradine, as the menace, is worth a barrel of old fashioned hisses. In fact, they made him just a little too melodramatic. Charles Winninger (Remember him in *Showboat?*) is excellent as the old doctor.



HERE'S A TIP

Movie fans everywhere find it adds to their enjoyment and entertainment to read the complete fiction story of a movie before seeing it.

ROMANTIC MOVIE STORIES, on sale at all newsstands for 10c, prints the *exclusive* fiction stories of coming movies.

The big September issue (on sale August 10) contains the complete fiction stories of SWING TIME, starring Ginger Rogers and Fred Astaire; THE TEXAS RANGERS, with Fred McMurray, Jean Parker, Jack Oakie; STAGE STRUCK, with Dick Powell, Joan Blondell; THE LAST OF THE MOHICANS, with Randolph Scott, Binnie Barnes, Heather Angel; GIVE ME YOUR HEART, with Kay Francis, George Brent—and many other complete stories of coming movies.

It's a real thrill to read these stories, *completely illustrated with actual scenes from the movies*, before seeing the picture.

Ask your newsdealer for ROMANTIC MOVIE STORIES, the big ten cent magazine. You'll thank us for this entertainment tip.

THE DEVIL DOLL—(M-G-M)—We don't know what you are going to think of this one. Lionel Barrymore, playing the rôle of an escaped convict seeking vengeance, disguises himself as an old lady. From a scientist who has died he has learned a secret process which reduces people to doll size. Armed with this information, Barrymore opens a doll shop in Paris and begins his series of weird vengeance. The photography is incredible, thrilling. Many parts of the story are weak and insufficient. But the sheer novelty of this picture makes it outstanding in a measure. Henry B. Walthall played his final rôle here just before he died. Maureen O'Sullivan and Frank Lawton are others in the cast.

THE BRIDE WALKS OUT—(RKO)—Barbara Stanwyck turns away from drama in this one to enact a nice bit of comedy, assisted by Gene Raymond, Robert Young, Ned Sparks, Helen Broderick and several others. Married to Raymond in a hilarious scene, Barbara makes the acquaintance of Robert Young, the rich young drunkard who knows true love when he sees it. Bob is very pleasing in this picture, and since Gene is cast as the ambitious but darned independent day laborer, you can't be blamed for hoping Barbara will choose Mr. Young after all. The many amusing moments in the picture must be attributed to every member of the cast.

RHYTHM ON THE RANGE—(Paramount) Bing Crosby turns cowboy and sings in this picture in his usual pleasing way. Half farce and half serious, the picture struggles to find its own level; nevertheless it provides pleasing entertainment while presenting two sure bets: Martha Raye and Bob Burns. Both comedians are excellent "finds" for filmland. Frances Farmer is the sweet leading lady. Crosby fans will be pleased with his work. He is thinner and better looking, and incidentally, a better actor, although he isn't called on to do much serious emoting.

THREE CHEERS FOR LOVE—(Paramount)—Stop us if you have heard this one before: a show troupe invades a school for young ladies, gives it a shot of life a la moderne. That's the plot, and what are you going to do about it? On the other hand, you will enjoy Eleanore Whitney in her first leading rôle which she plays in fine style. Louis Da Pron does some whizzing tap number, too. Bob Cummings sings. Maybe that's two bits' worth of entertainment, all in all. You make the decision.

CHARLIE CHAN AT THE RACE TRACK—(20th-Fox)—Based on a true story of the race track, this Chan thriller has Warner Oland out to solve the murder of a horse owner en route from Australia to America for the big money. Chan's investigation is aided by his son (Keye Luke) whose performance matches Oland's in every way. Alan Dinehart, Frankie Darro, Helen Wood and other members of the cast give good performances.

DOWN TO THE SEA—(Republic)—Here is a story that is out of the usual run of things, a drama of sponge fishermen off the coast of Florida. It depicts the conflict between the fishermen who work from large boats in deep waters with divers, and the men who fish from small boats along the shore. It is strictly different stuff, adapted from story material written by William Ulman, Jr., former writer for HOLLYWOOD Magazine. In the cast you will see Russell Hardie, Ben Lyon, Ann Rutherford.



For thrills and music: Clark Gable, Jeanette MacDonald and Harold Huber in a scene from *San Francisco*



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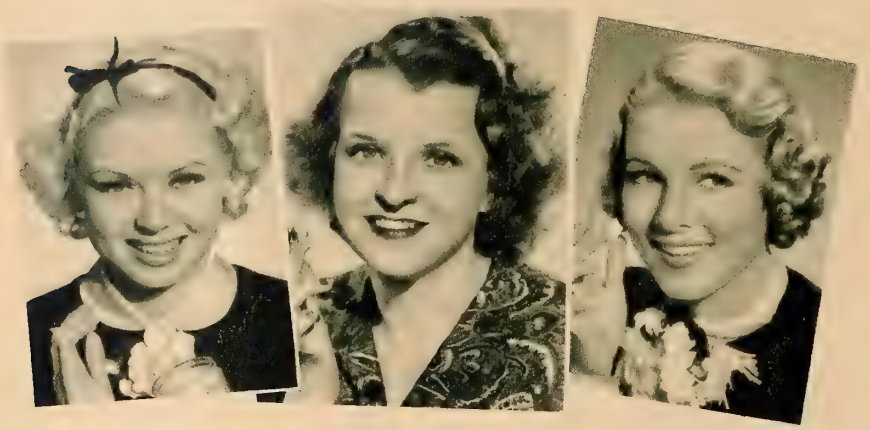
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Guy Kibbee and Anne Shirley star in *M'liss*. It is guaranteed as good family entertainment with Anne doing a first class performance

Fritz Leiber, Irving Pichel, Vince Barnett. They all do a fine job, lending materially to the entertainment. The undersea photography is something to behold.

SAN FRANCISCO—(M-G-M)—In the Great Rush of the Prima Donnas to Hollywood a year or so ago, filmland almost forgot about one of its own best singers. Jeanette MacDonald has been biding her time, content to startle you now and then with fine pictures like *Rose Marie*. But in *San Francisco*, the girl who is not a Metropolitan star completely steals the picture. Her singing is just about the finest yet done on the screen; her acting likewise is exceptional. Cast amid burly men of the Barbary Coast era, her problem is whether to marry low-brow Clark Gable or high-brow Jack Holt. Spencer Tracy sticks around in the rôle of parson ready to bless the winner. Go prepared to have the wits scared out of you when the earthquake hits San Francisco. It is a fact that the preview in Hollywood nearly ended up in a panic, so terrifying was the sound effect. The theater shook, the patrons shook. And Hollywood is never in a kidding mood about tremblors.

MISTER CINDERELLA—(Roach-M-G-M)—It's laugh night at any theater when this slapstick comedy comes to town. The plot is not worth going into; funny situations offer enough excuse. Jack Haley's performance is his best to date. Betty Furness clicks nicely as the leading lady. You will find Arthur Treacher again delightful in the usual butler rôle. Raymond Walburn, Robert McWade and Edward Brophy are o. k.



Don't miss Jane Withers in *Pepper*. She teams up with Irvin Cobb and Slim Summerville. Good entertainment, and grand for the youngsters

SUZY—(M-G-M)—Developing a very involved love story among the men who went overseas, Suzy fails to convince its audience very thoroughly and makes some moments in the picture downright silly. Jean Harlow justifies the film, however, with her usual decorative qualities. Franchot Tone and Cary Grant are added attractions where the story fails in itself. Things begin to get involved when Jean, an entertainer, believing her husband (Franchot) to be dead, marries Grant, an ace. Then Franchot comes back to life, spies enter the picture, and a lot of other things happen that we shall not discuss here. If you are a Tone or Harlow fan, swallow a few grains of salt to protect yourself and buy a ticket towards the back of the theater.

Letter Contest

Win Charles Boyer's Phonograph!



Jerry and Dink are the names of these two Scotties, favorite pals of Charles Boyer. They're brothers

HOW would you like to own Charles Boyer's own portable phonograph? He offers it this month through HOLLYWOOD Magazine for the best letter submitted to the editor. In addition, HOLLYWOOD will trade you a dollar bill for every letter printed on its pages.

Boyer's phonograph is a beautiful instrument. You will be astonished to find such excellent tone quality on so compact and light weight machine. It will make a much treasured prize as well as afford countless hours of pleasure.

Here is how you can try for the various prizes:

Write a letter to HOLLYWOOD Magazine on any subject related to the film industry. You must either use typewriter or pen and ink.

Perhaps you have a pet peeve you would like to get off your mind, or perhaps you have a bouquet for a picture. We want interesting, breezy letters from you on almost any subject. We want to hear who your favorite stars are, what you would like to read in HOLLYWOOD Magazine, why you like certain films, and dozens of other interesting things.

The important thing is to write an interesting letter legibly and neatly. The topic is up to you. Nearly everyone has something he would like to say about motion pictures, the stars, and related subjects. Sit down and write your letter now.

Charles Boyer has offered this prize as a means of stimulating your interest in pictures. Like the editors of this magazine, he would like to know how you feel about current films.

Boyer has just finished a very important assignment in *Garden of Allah*, a picture made in Technicolor. Playing opposite him is Marlene Dietrich in this desert romance story.

Soon he will go into production on a new Walter Wanger picture at his home studio. The first Wanger picture will be *History Is Made at Night*.

As soon as the film is completed, he will star in another picture with Sylvia Sidney for Mr. Wanger. This film will be *Wuthering Heights*, adapted from the famous novel. Ben Hecht and Charles MacArthur are doing the screen story.

Write your letter now to HOLLYWOOD Magazine, Dept. CB, 7046 Hollywood Blvd., Hollywood, Calif.

Be sure you have the address correctly written down. No correspondence over your contributions can be attempted. Your letter must be postmarked not later than September 10 in the United States, and a week earlier in foreign countries. WRITE YOUR LETTER NOW!



June Lang

OFFERS YOU HER FAVORITE HAIRSTYLE



JUNE LANG, feminine lead in "THE ROAD TO GLORY" starring Fredric March, Warner Baxter and Lionel Barrymore. 20th Century-Fox.

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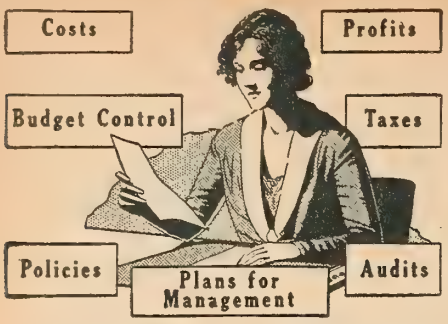
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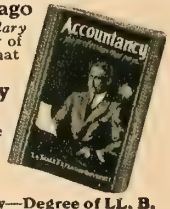
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Hollywood's Charm School

Autumn Styles for the Younger Stars

by

Sally Martin

Fashion Editor of HOLLYWOOD

CREATED SOLELY To express the vivacity dash and ingenuous charm of youth are the clothes labeled Miss Hollywood, Jr. designed by Jule Baum, prominent Hollywood stylist.

Jule is indeed Miss Hollywood, Jr.—the younger set of Hollywood incarnate. She is petite, dark and vivacious and the clothes she designs are really worn by the lovely Hollywood youngsters who are being groomed for stardom by the big studios.

It would be difficult to find anyone more suited to the work of creating youthful fashions. Jule has a theatrical background, hence all her creations, while always in exquisite taste, invariably have



Margo, dynamic Mexican star appearing in the Columbia production *Lost Horizon*, wears a smart red taffeta evening gown from Miss Hollywood, Jr. Made with puffed sleeves and flattering collar, the neckline features large red and blue velvet roses





Above—Margo prefers black velvet for the dinner date made on smart tailored lines. Below: For street wear Margo selects green and brown check two-piece dress with pleated peplum. Dresses Miss Hollywood, Jr., hats Molle-O of Hollywood

a dash of drama difficult to find in any other styling and ever so flattering to the wearer.

"Too long have fashions been created with the older, more sophisticated woman, even the matron, in mind, and then merely whittled down in size for slender, youthful girls," says Jule. "This is all wrong—youth has a delicacy of contour, smooth flowing lines, a flare for gaiety that belongs to it alone. It is stealing some of youth's joy to foist matronly styles upon them." And so Miss Hollywood, Jr., was born.

Style is the Thing

● Jule Baum Is A stylist more than a designer and passes upon every design that is put out by her large dress house. She doesn't do all of the designing for she feels that one designer creating an entire line of dresses is bound to be limited by personal preference and prejudices and thus the line is apt to be stilted and monotonous.

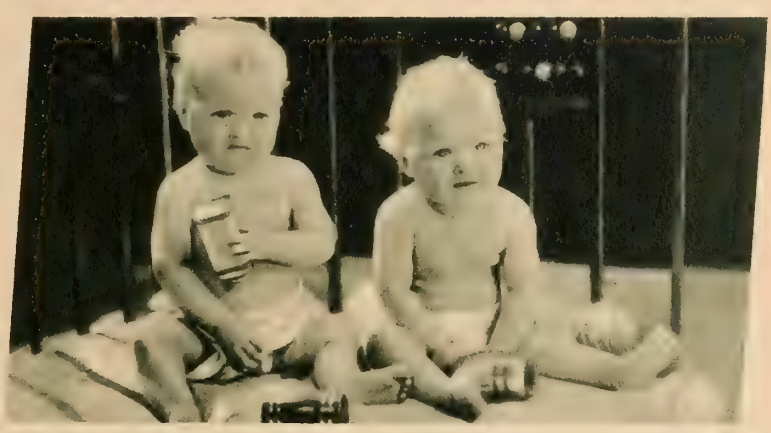
The style trend for Fall, according to this dress house, is distinctly Gibson girl for both daytime and evening wear with wide skirts and puffed sleeves. The tube-like skirt is passé. Every skirt has fullness and the circular skirt has already been accepted. Basque effects are good. Fabrics will be velvets and novelty crêpes.



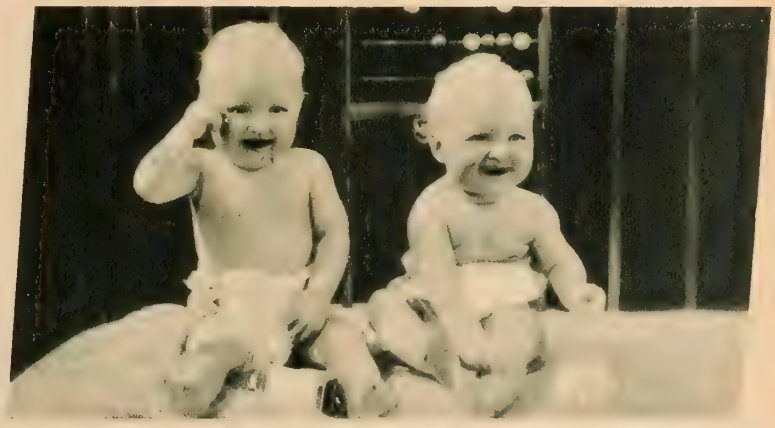
An Oxford grey wool with fitted jacket and square shoulders is the choice of Anita Colby appearing in the RKO production *The Bride Walks Out*. Designed by Jule Baum, the ensemble features a flared skirt and crimson scarf with a metallic thread



● *"Well—well! It looked like we were going to have a kind of hot, sticky morning—but see what brother's just found ...a can of Johnson's Baby Powder! Goody!...I'll see if I can't swap my spoon for a sprinkle from his can!..."*



● *"Empty!... We might have known it—it was too good to be true! I was almost beginning to feel that lovely, silky powder sliding down my back, and all smooth and tickly under my chin. Just a dream—that's all."*



● *"Look—do you see what I see? Mother coming with the honest-to-goodness, full-up Johnson's can. She's shaking some powder into her hand—bet she likes the feel of it, too! Baby!...the darkest hour is just before the dawn!"*

• • •



● *"I'm Johnson's Baby Powder—I keep a baby's skin soft and smooth as a rose-petal—protected from chafing and rashes. I'm made of the softest, finest Italian talc—no gritty particles and no orris-root... Johnson's Baby Soap and Baby Cream make babies happier, too. And don't forget Johnson's Baby Oil for tiny babies!"*

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Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off.

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Meet Your Newest Menace!



In *Prisoner of Shark Island* John Carradine emerged as potentially the biggest screen "menace" of the year

JOHN CARRADINE, the man who almost hounded Warner Baxter to his death in the *Prisoner of Shark Island,* is threatening, in a jocular sort of way, to tear up his contract with Darryl Zanuck, of Twentieth-Century Fox, if he is not allowed to keep a date. A date he made ten years ago. Zanuck *may give in* and allow Carradine to sail for England in August. Here's the story:

In Shreveport, Louisiana, four men were sitting on the steps of the local Y. M. C. A. One was Bill MacCormack, a soldier of fortune, and as John puts it, "a regular guy but with a price on his head in every country of South America."

Another was George Perkins, a geologist for one of John D.'s oil companies, a man who had earned his living in every country of the world. James Eric Devine was the third and is now engaged in the publishing business. The fourth member of this strange engagement was John Carradine, the man whom astute Darryl Zanuck is grooming for stardom.



In every day life John Carradine is anything but villainous in appearance. You'd probably call him handsome

How It Came About

● SITTING THERE IN THAT small Southern town, far from any of their homes, John reminded his friends that in another week they would never see each other again unless . . . Bill MacCormack picked up a copy of the *New York Times.* Right smack on the front page was a picture of four famous gentlemen in tails and toppers. Very distinguished they looked and behind them was the famous Nelson monument, one of London's most beautiful statues.

"That's it," John cried. "No matter where we are, or what we're doing then, we'll meet again in ten years. Ten years from today we'll have a re-union at the Nelson monument in London." They are to meet at the north-east lion at twelve noon on August 28, 1936.

But Mr. Zanuck doesn't know. When Irving Thalberg wanted to borrow John



You'll see him menacing again in *White Fang.* This time he is more melodramatic because they asked him to be that way

for one picture at a very generous salary to Fox, the little Napoleon of Twentieth Century turned him down. Will he do the same to Carradine who is determined to keep a youthful promise?

Hired to Wash Dishes

● THE STORY OF John Carradine's success is vivid with courage, persistence and brains. Three years ago Carradine was washing dishes in a Hollywood Boulevard cafeteria. Today, after one crack performance in *Shark Island,* he looms as America's answer to Charles Laughton. Since then he has made *White Fang* in which he plays the villain, Beauty Smith; *Mary of Scotland,* with Katharine Hepburn, in which he has been given his first sympathetic rôle; *The Garden of Allah,* with Charles Boyer and Marlene Dietrich; *The Bowery Princess,* with Shirley Temple, and *Ramona,* with Loretta Young and Don Ameche. At the moment of writing none of the latter has as yet been released.

When Marlene Dietrich worked with him in *Garden of Allah,* she wanted to meet "that young man who does not act

his parts but is them, does not fake anything but lives the man he plays." But La Dietrich is not alone in her curiosity. Hundreds of fan letters after *Shark Island* proved that.

John's life would keep a slew of novelists busy for the next three years. Remember the stories of the boy who arrived in the big city with the original nickel and went on to fame and fortune? That's John, only he didn't have the nickel.

Yet all his poverty could not relax John's determination or his will to win. The friendship of Doug Fairbanks, Jr., and John Barrymore did more perhaps to keep his spirits bright than the occasional dinners they asked him to. One night at a broadcast, Doug, Jr., was being swamped by autograph seekers. Young Carradine got tired of waiting for him to finish. Borrowing a pencil and book from a studio employee he approached Mr. Fairbanks, Jr., and quickly scribbled his signature. "Mr. Fairbanks, would you please accept *my* autograph?" Needless to say, Fairbanks, Jr., left . . . and pronto.

Greenwich Village and Politics

● JOHN WAS BORN in New York's Greenwich Village, February 6, 1906. His father was a well-known press correspondent, his mother a convent girl who later entered medicine.

His first public appearance was a professional spellbinder, rousing the rabble in the name of the Republican Party. Years later he was to play the radical agitator in *Les Miserables*. He then worked as an insurance clerk, a farm hand, and a personality hitch-hiker. In 1927 he landed in Hollywood.

Cecil B. DeMille was interested in the young artist's designs for movie sets. He told him to hang around, arranged appointments for him with this studio official and that, but John began to realize that he needed to know a lot more about scenic design than he did. What he really wanted to do was act. It's our good fortune that he made his decision then and stuck to it. He set his goal at stardom and today he is close to realizing it.

Years on the Stage

● THEN FOLLOWED YEARS in Shakespeare with R. D. MacLean, Francis X. Bushman and Sarah Padden among others. His determination was enormous. When he could not get stage work he took anything, clerking, bookkeeping, washing dishes to raise enough money to start his own Shakespearian company.

In 1930, a friend of his, Director John Blystone, sent for him. He wanted him to play a character part in *Tol'able David*, starring Richard Cromwell. John played the half-wit brother and to such laudatory reviews that "Hollywood had me typed to play nothing but half-wits from then on."

In 1934, John was discovered by Darryl Zanuck and readied for important things.

The fall of 1935 found enough money in the bank for John to begin thinking of getting married. As usual he knew what he wanted and traveled a good many miles to Denver, Colorado, to propose. The lady, Ardanelle McCool, an extremely attractive strawberry blonde, accepted. They have one son, aged three, Mrs. Carradine's by a former marriage, whom John recently adopted as his own.

When we saw him the other day he told us a secret. "Sometime in November, I'm going to play my greatest rôle. I'm going to be a father."

We wish him luck in this, the most universal part he will ever play.

You can't get away with it!

In Business



"She looks bright and acts bright—why on earth doesn't she get wise to herself? I'm certainly not going to stand for *this*. It's either Mum for her or a new secretary for me."

In Love



"She isn't the girl I thought she was. She could be so swell, too, if it weren't for this. Wonder why somebody doesn't tell her, or give her some Mum or something. Well, I can't be bothered."

EMPLOYERS and men in love are alike in this — they refuse to bother with a girl who is careless about underarm perspiration odor.

The up-to-date girl knows the quick, easy answer to this problem. The daily Mum habit!

It takes only half a minute to use Mum. Then you're safe all day long.

Use Mum any time, *even after you're dressed.* For it's harmless to clothing. And it's so soothing to the skin you can use it right after shaving the underarms.

Mum doesn't prevent the natural perspiration, you know. But it does prevent every trace of perspiration *odor.*

Remember — nothing so quickly kills a man's interest in a girl as ugly perspiration odor. Don't risk it — use Mum regularly, every day! Bristol-Myers, Inc., 630 Fifth Ave., New York.

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USE MUM ON SANITARY NAPKINS, TOO, and you'll never have another moment's worry about this source of unpleasantness.

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This new marvelous SHEILA Egg Shampoo makes your hair light, fluffy. SHEILA Color Rinse (not a dye or bleach) gives it a beautiful natural lustre, 12 shades, SHEILA Wave Powder makes those curls stay just right. Try this new wonder combination. On sale at all 5 and 10 cent stores. Mail this coupon and enclose for EACH prepaid 10¢

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The Charge of the Light Brigade

(Continued from page twenty-seven)

heights and angles. Under a small knoll, in the center of the field, another pit would contain cameras which would record the charge head-on and grind as the thundering hooves passed over them. Still other cameras were placed in strategic stops on the slopes. The grim, black muzzles of the Russian cannon stood forth from the front and from both sides, on the slopes. Director Mike Curtiz, who also directed *Captain Blood,* stood with his staff in a huddled, excited group, checking on the last details, before the charge.

Flynn Tells the Story

● "It's Really A Great Story," Errol Flynn had told us early that morning. "Pat Knowles and myself are officers in the *Twenty-Seventh Lancers,* on duty in India. Olivia de Havilland plays the rôle of *Elsa Campbell,* daughter of our Colonel and my fianceé. We are stationed at *Chukoti,* a garrison post near the Khyber Pass, and over the border a native *Kahn,* played by C. Henry Gordon as *Surat Kahn,* gives us plenty of trouble.

"I am detailed to Arabia with a company, to purchase 3,000 horses for use in the Crimean War and drive them back. After many adventures I accomplish this and upon my return find my brother and my fianceé in love with each other. They try to conceal it from me and she will still marry me, out of a sense of duty. I go to try and calm down *Surat Kahn* after the government cuts off his allowance and on a leopard hunt, I save his life."

"While most of the troops are away from the post, *Surat Kahn* lays siege to it. He promises mercy if the defenders will surrender. But when they do, he massacres every man, woman and child, Sepoy and English; but Miss de Havilland and I escape. *Surat Kahn* goes to join the Russians and I vow vengeance on his head. Later, we are sent to the Crimea and the famous charge takes place.

"I do kill *Surat Kahn* but am myself killed, as I wanted to be. I prefer death to making two I love unhappy. Knowles, of course, gets the girl. Not bad, what?"

Ready for the Charge

● But The Charge is ready to start. Curtiz raises his hand and the *Lancers,* the *Huzzars,* the *Dragoons* who form the *Light Brigade,* get into motion. Faster and still faster, they thunder down the valley, bent on vengeance! Against overwhelming odds, they ride to almost certain death. But orders are orders and . . .

> Theirs is not to make reply,
> Theirs is not to reason why.
> Theirs is but to do and die.
> Into the Valley of Death
> Rode the six hundred!

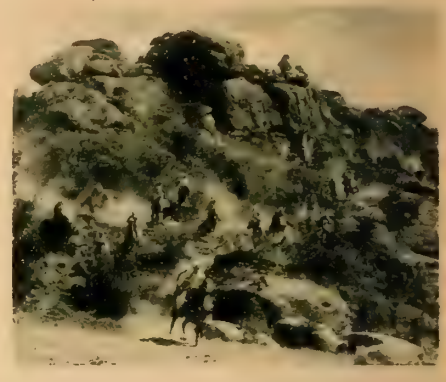
It is a glorious sight! The gay colored pennons on their lances whip in the wind. The horses are now exerting themselves to their utmost speed! The thunder of hoof beats rumbled in our ears. The cameras are turning! The "dolly" picks up the charge and keeps pace with it! The Russian cannon open fire!

Geysers of smoke, rocks, dirt and flame spout up among the ranks. Men and horses go down, tangled in agonizing masses. Horses, crazed with fear, rear and plunge madly but still the guns

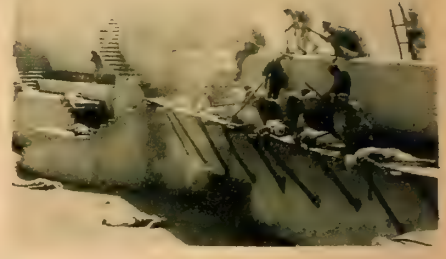
[*Continued on page* 50]



Olivia de Havilland and Errol Flynn again form the romantic team in *The Light Brigade*



Horse thieves launch an attack on the Light Brigade, ripping down out of their hillside trap!



More dramatic moments! Raiders capture the barracks after wild slaughtering of its defenders



Noble six hundred! The full spirit of Tennyson's poem is reflected in this Warner Brothers' film

LAMP POST PORTRAITS



EDWARD ARNOLD

He Was Born In New York City . . . but spent his early youth in Germany with his parents . . . who returned to the United States when he was seven . . . His adolescent years were fraught with tragedy . . . for his father died when he was eleven . . . his mother when he was fifteen . . . and his formal schooling ended with his father's death . . . when the youngster helped to support his family . . . by working as a newsboy, a bell-hop, a janitor's assistant and a jeweler's apprentice.

Truant officers were the bane of his boyish existence . . . for they jerked him from jobs that paid little . . . to school desks which offered much . . . But young Arnold couldn't get the education he wanted . . . not when each dollar he earned was of such tremendous importance . . . to the hungry mouths at home . . . But Arnold is making up for it now . . . by frankly spoiling his three youngsters . . . and giving them everything he didn't have . . . when he was young!

Arnold became an actor by accident . . . he spent what few leisure hours he had . . . in an East Side settlement house . . . where he became interested in amateur theatricals . . . He displayed unexpected histrionic talents . . . which later led to a professional career . . . on the stage and in early silent pictures . . . not always were there parts waiting, however . . . and there were times when he sold insurance . . . and was a traveling salesman . . . for a wholesale grocery firm!

His return to the screen took place four years ago . . . when he was "discovered" by Hollywood producers . . . while playing in a Pacific coast company of *Whistling in the Dark* . . . He played several unimportant parts . . . but made his first big impression upon audiences . . . in the rôle of Joan Crawford's drunken husband . . . in *Sadie McKee* . . . After that outstanding performance . . . it was just a matter of months . . . until he became a star in his own right . . . which he has remained ever since . . . proving that scene-stealing . . . is one form of larceny . . . which pays heavy dividends.

Best of all Arnold likes such rôles as he played . . . in *Diamond Jim* and *Meet Nero Wolfe*, his new Columbia picture.

MARGARET HEHN, of Chicago, a lovely winner of the first "Search for Talent"



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FRANCES NALLE—Dallas winner, chats with Joel McCrea on the set in Hollywood.

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My Daughter, Jeanette MacDonald

(Continued from page twenty-eight)

"But I won't be among strangers—I'll be with Blossom."

She couldn't give up school at fourteen.

"But I won't have to give up school. I can go in New York. Mr. Weyburn will make arrangements with the principal so that I can be excused for a matinee on Wednesday."

Her music—she must not sacrifice that either.

"Oh no, indeed! There is a piano backstage and I can practice there just the same as if I were right at home."

A Career at Fourteen

● No Matter What objection I raised, she had it over-ruled. I asked her father and, like most fathers where girls are concerned, he left the matter up to me. I didn't want to be a foolish mother and stand in her way—maybe this *was* an opportunity—surely she must have something or she would not have been *offered* a chance when so many girls were *begging* for one.

I finally let her go. She kept her word about school and her music lessons. From that time on her rise has been gradual but sure. She studied hard and worked hard and she still does. Every day she is not working, she takes a voice lesson—and sometimes when she is working if she can steal an hour from the set.

She studies piano also—not that she ever expects to make professional use of the knowledge, but because she enjoys it.

Jeanette had played in *Yes, Yes Yvette*. It was purchased as a talking vehicle for Richard Dix, to be screened under the title of *Nothing But the Truth*. Jeanette was tested for the feminine lead but her manager would not permit her to accept film work. She was disappointed but resorted to the old form of courage—*everything happens for the best*—and in this case, it did.



This strange dog is a Bedlington Terrier named *Piper*, brought to Jeanette MacDonald by Robert Ritchie, her business manager. Romance rumors about them are all in error. The real lad is Gene Raymond



In *Rose Marie*, currently being shown everywhere, Jeanette plays the rôle of an opera singer in love with a Mountie. This is a scene from her *Romeo and Juliet* number

She Enters Films

● The Role Opposite Mr. Dix did not amount to very much. It was a straight part and would not have permitted Jeanette to use her talent as a singer. Six months later when Mr. Lubitsch was looking for a girl to play opposite Maurice Chevalier in *The Love Parade*, he looked at that old test and sent for Jeanette.

That was in 1929—since that time she has been working in pictures steadily except for a concert tour through Europe.

Jeanette has always been a very busy person. She seldom takes time to rest or to thoroughly enjoy the profits of her success. She is forever trying to perfect something, or to learn something new. She does enjoy her swimming pool. She also enjoys tennis but doesn't play as much as she would like simply because she never had time to perfect her game and she isn't the sort to do anything unless she can do it well.

Dramatic Hands . . .

(Continued from page thirty-four)

● As MERLE SIPPED her tea, I took note of her smooth oval nails, the perfection of their polish.

Answering my question, she said, "When I was playing exotic rôles on the screen, I wore my nails long and pointed and used a more brilliant polish. Now, since my whole screen personality has been changed, I match my nails to the more conservative, natural type of girl which I portray. They are filed to an oval, of medium length, and I leave the tips of my nails untinted, being careful that there is a bit of nailwhite under each so that there is no danger of their appearing grimy even during the most strenuous day.

"I prefer a light polish for daytime wear, something that is natural in appearance and which blends with almost any color frock. As I like to wear all white or all black in the evening, I choose my nailpolish to complement my gown for evening wear, in a shade that is gay and lustrous.

"Sports wear, especially when the skin is tanned, calls for a russet or neutral shade of polish. Occasionally, when I play tennis or go for a swim, I simply buff my nails with a dry cake polish to bring out the natural sheen.

"Changing polish as often as I do," Merle continued, "I am particularly careful to use an oily polish remover so that the nails will remain smooth and the cuticle soft and pliable. The nails should be oiled, as well as the skin, and I find it beneficial to rub cuticle oil into the base and around the edges of my nails. A good cuticle oil can be applied even over polish without harming the manicure."

Hands—and Drama

● I ASKED MISS OBERON then about the use of her hands on the screen.

"Graceful movements of the hands are important of course but I should say the best policy is to use the hands as little as possible. Hands should be unobtrusive and used only to reflect a mood or emphasize an occasional conversational point. Hands that are constantly fluttering aimlessly about, detract rather than add to a characterization as by movement they draw attention to themselves and away from the face or voice.

"It is my opinion, too, that jewels should be worn on the hands only after dark. My favorite ring is a star sapphire which I wear most frequently. I do like bracelets of simple design for daytime wear and I have one of which I am especially fond. It is a fine chain hung with tiny charms given to me by my friends.

"As I am using my hands constantly, they must have constant care. There is always swimming, ping pong, or golf and," she concluded with a smile, "always my dogs to pet."

But there was one more question I wanted to ask of this glamorous star so that I could give her answer to my readers. "What do you consider the greatest aid to beauty in the routine which you follow every day?"

She answered with no hesitation, "An hour's sleep after lunch—flat on my back without a pillow. This relaxation, which I consider imperative, smooths out all the tired lines in my face and gives me an amazing amount of energy the rest of the day and evening."

[*Continued on page* 65]

No girl can be too sure of her daintiness to make this "Armhole Odor" Test

If the slightest dampness collects on the armhole of your dress, it will cling to the fabric, and the warmth of your body will bring out an embarrassing "armhole odor" each time you wear the dress . . .



IF you have been taking your daintiness for granted, because you deodorize regularly, you will be wise to make this simple "armhole odor" test. You may be unpleasantly surprised!

When you take off your dress tonight, smell it at the armhole. If you have ever perspired in that dress, even slightly, you will find that the fabric at the armhole bears an unmistakable and unlovely odor . . . in spite of your careful deodorizing! The way that dress smells to *you*—is the way *you* smell to others! And the warmth of your body brings out the offending "armhole odor" each time you put on the dress!

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It is not enough to keep your underarm *sweet*. Only a *dry* underarm can keep you and your *clothes* safe from perspiration. When there is any moisture at all, it is bound to dry on the armhole of your dress and rob you of that perfect exquisiteness that is your goal.

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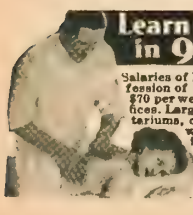
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The Charge of the Light Brigade

(Continued from page forty-six)

thunder and still the gallant six hundred ride on. There are, in reality, only 375 men in the charge. Six hundred riders, sufficiently daring, skillful and bold, cannot be found to make such a dangerous ride. Ambulances and white-coated surgeons stand ready but they dare not drive into the scene! A man, evidently badly hurt, staggers to his feet but is knocked down again by a plunging horse! Riderless horses, fear crazed, gallop on with the rest! They draw near the guns.

Cannon to the right of them,
Cannon to the left of them,
Cannon in front of them—
Volley and thunder!
Stormed at with shot and shell,
Boldly they ride, and well.
Into the jaws of Death,
Into the mouth of hell
Ride the six hundred!

Their ranks have thinned but the word is still, "Forward!" They are riding down on the guns. Look!

Flash all their sabres bare,
Flash, as they turn in the air,
Sabre'ng the gunners there,
Charging an army!
While all the world wonders!

They reach the guns and wheel to the right! The real *melèe*, the hand-to-hand conflict, will be filmed later, at closer range. The Six Hundred, or what is left of them, are in retreat! They are now almost hidden in the drifting, acrid cannon smoke.

Plunged in the battery smoke,
Right through the line they broke.
Cossack and Russian
Reeled from the sabre stroke,
Shattered and sundered.
Then they rode back again—
But not the six hundred.

The Russian cannon still thunder as the survivors ride back up the Valley of Death. Dummy dead men and horses have been strewn over the ground, before the charge, by "prop" men. Horse hides, stuffed with straw and sawdust, mounted with wooden hoofs, are the dead horses.

Retreat is Filmed

● DUMMIES IN UNIFORMS, British and Russian, are the dead men that clutter up every motion picture battlefield. Back ride the troopers while the Russian cannon cut more of them down.

Cannon to the right of them,
Cannon to the left of them,
Cannon behind them,
Volley and thunder!
Stormed at with shot and shell
While horse and hero fell,
They that had fought so well
Came through the jaws of Death,
Back through the mouth of hell,
All that was left of them—
Left of six hundred!

The cameras stop turning. "Prop" men catch the "empty" horses as Curtiz terms those which are riderless. They take trucks out on the battlefield, to re-arrange the dead men and horses. We are all amazed to see a "prop" man grasp a dead horse by the legs and toss it easily into a truck, for over yonder six men are struggling to lift another. We learn that some are stuffed with straw, some with sawdust.

Men rest and smoke, and gather in small, excited groups. Ambulance surgeons patch up cuts, bruises, abrasions. Two men have been badly hurt and an ambulance siren shrills as they are taken to the hospital tent. No child's play, a scene as vivid and realistic as this. But it is not over, for Curtiz will drain the last final drop of drama and color from this great climax to his picture.

Twice more the men ride in the charge until men and horses are ready to drop. The men are dirty, their uniforms torn, their faces blackened by powder smoke. We are told something of what has happened during the making of the film, between "shots."

Several Locations Needed

● "LOCATIONS" FOR ARABIA had been found near Lone Pine, California, at the base of Mt. Whitney. All the Indian scenes had been made in Sherwood Forest and the huge garrison barracks, four city blocks square, had been erected at *Lasky Mesa*, on the Warner ranch. A jungle had been devised at Lake Sherwood for the leopard hunt and on three studio sound stages, a great ballroom, the interior of the barracks and the ornate palace of *Surat Kahn* had been built. On the back lot a portion of the Indian city of Delhi had been erected.

"The Lone Pine location," Flynn told us, "was to have represented the Arabian desert but a snow storm hit us and the weather turned bitter cold. The 175 men were equipped only with light, cotton desert uniforms and almost froze. At one o'clock one cold morning, a fire broke out across the street from our hotel. We rushed to the windows to watch it and saw a truck load of dynamite standing near the blaze with burning embers dropping into it. We left without checking out! Curtiz kept telling us all to keep cool—but he was wearing silk pajamas and riding boots!"

During the leopard hunt, from the backs of elephants, the leopard hired from a local zoo, "went Hollywood" on them. It wanted to play, instead of acting the part of a ferocious jungle beast. One of the elephants decided upon a good roll and almost crushed Flynn, Gordon, Nevin and Knowles. A new leopard, a new elephant and a new *howdah* had to be found, before the scene could be made.

"And Mr. Flynn, the brute," dimpled Miss de Havilland, "tried to murder me when he saved me from a brutish native. He slashed at the man with his sword but it slipped and cut my face."

But the entire company have taken hardships and danger in good humor. Predictions are that Patric Knowles will be a star, once the film is released. Merle Oberon was a frequent visitor on "location," come to see her fiance, David Niven.

A great cast, a great story and a million dollars thrown into production excellence, *The Charge of the Light Brigade* should be a picture to remember. But there is one thing left for us to do, before we leave, and that is to pay a last tribute to the men of the original Six Hundred and those who risked their lives to give us a picture thrill. And so let's allow Tennyson to do it. Hats off! Salute!

When can their glory fade?
Oh, the wild charge they made!
All the world wondered.
Honor the charge they made;
Honor the Light Brigade—
Noble six hundred!

Hollywood Youngstars

(Continued from page thirty-six)

She later confessed that it was all a hoax brought on because a newspaper woman noticed the ring she was wearing . . . and finally when her story got so complicated that she could lie no more **Rochelle** just had to part with her imaginary fiancé to stop the flow of questions.

• •

Even as You and I **. . . screen favorites continue to have idiosyncrasies . . . Robert Cummings (Eleanore Whitney's dancing partner in many films) . . . likes to tell anyone who will listen, that he doesn't know how to dance . . . Ann Doran will not go to bed without first donning a bit of red (some poety!!) . . . Margaret Sullavan can't believe that people actually like her in pictures and will argue with you for an hour when you tell her you do . . . James Stewart's favorite pastime is playing an accordion and when he's out dancing he can't resist spending the majority of the evening watching the accordion player.**

• •

PICK-UPS . . . **Lew Ayres** has bought a new pipe organ for his home and is now busy pushing the pedals trying to learn how to play it . . . Hollywoodites have adopted a new fad . . . that of nicknaming their friends . . . it seems the more uncomplimentary they are, the better . . . I wish we could print some of them . . . **Maurice Murphey** has gone East to appear in a stock company presentation of *Russel Mantle* in the rôle that **John Beal** first created . . . **John Howard's** habit of smoking a pipe is becoming more and more expensive . . . because he's always going some place and leaving his pipe and failing to remember where he left it . . . consequently, **John** must buy another . . . and another . . . **Jimmy Ellison** collects old records for his phonograph . . . the more ancient they are, the oftener he plays them . . . **Betty Furness** goes to the Trocadero dancing nearly every time she has a date . . . she explains it by saying it's the only place she knows to go . . . and besides she feels at home there . . . probably the Trocadero ads should read, "All the comforts of home."

• •

Riddle Me This **. . . What up and coming leading man has the worst mother trouble this town has witnessed in a long time . . . He seldom goes any place without her . . . and when he does, he reports home at hour intervals??**

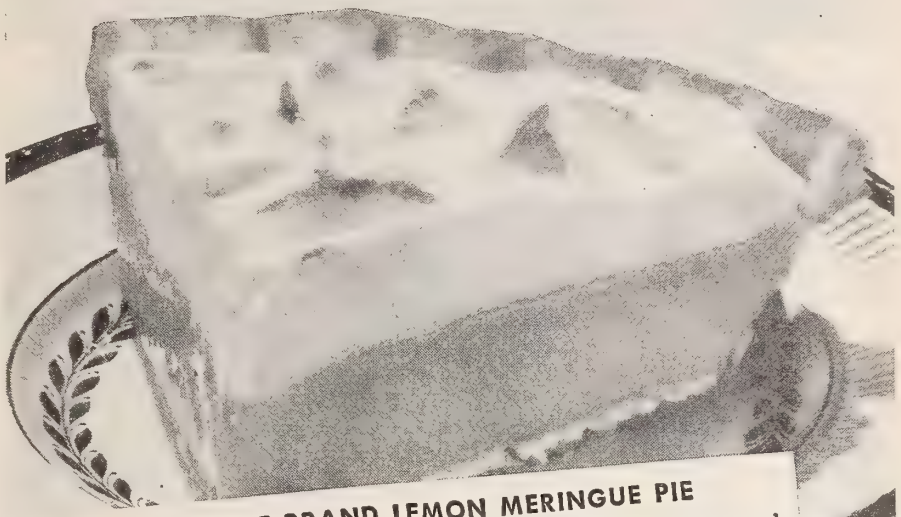
What young dancing star—not Ginger Rogers or Eleanor Powell—made a great many enemies for herself during a personal appearance by making uncalled for remarks at the audience . . . causing them to hiss and boo?

• •

CUPID DARTS . . . **Paula Stone** and **Dennis Moore** are darting about . . . **Anne Shirley** thinks that **Owen Davis, Jr.,** is the tops and he returns the compliment . . . I wonder if **Robert Taylor's** carrying **Barbara Stanwyck** "piggie-back" all around the M-G-M lot is their unique way of announcing to the world that they are really in love? . . . **Arthur Lake** and **Mable Draper** are a romantic couple . . . The Movie City's sleuths would never have suspected that **Jackie Cooper** and **Judy Garland** were "that way" if it hadn't of been for their giggling and whispering as well as under the table hand-holding at a cozy table for "two" while they enjoyed their afternoon tea.

Gorgeous Lemon Pie Filling

WITHOUT COOKING !



EAGLE BRAND LEMON MERINGUE PIE

1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
½ cup lemon juice
Grated rind of 1 lemon or
¼ teaspoon lemon extract
2 eggs
2 tablespoons granulated sugar
Baked pie shell (8-inch)

Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind or lemon extract, and egg yolks. (It thickens just as though you were cooking it, to a glorious creamy smoothness!) Pour into baked pie shell or Unbaked Crumb Crust (See FREE cook book.) Cover with meringue made by beating egg whites until stiff and adding sugar. Bake until brown in a moderate oven (350° F.). Chill.

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C. D. ELECTRIC CO., Dept. 2B, Ruxton, Md.

The Threat Hanging Over Ann Harding!

(Continued from page twenty-four)

More Court Troubles Ahead

● ANN HARDING Is a mother, with a mother's natural love for her only child. What constant agony she must endure when every hour of the day or night some legal quirk or ruling may take that beloved child from her! What peace of mind, what happiness can she ever know until that threat is forever removed?

The attempt to prevent her from taking the child with her to England, where she has gone to make a picture, was not Bannister's last move in this game. Even now there is filed in the courts of Nevada a motion to set aside the order giving her absolute custody of Jane, claiming that Bannister did not receive legal notice of her intention to ask for sole custody.

"At the time Miss Harding met Mr. Bannister," a close friend of hers recently revealed, "she was melancholy and blue. A great disappointment had recently come to her. He was a man of the world, handsome, dapper, gay, and with the ability to take her out of herself. He made her forget. Their courtship lasted six months but less than a month after the marriage Ann knew that they were badly mismated and that she had made a mistake. For the sake of the child which was coming she tried, by every device a woman can, to make her marriage a success, but it was no use."

On March 22, 1932, Miss Harding paid Mr. Bannister the sum of over $100,000 as a divorce settlement. She had gone to Nevada and on May 7 of the same year the Nevada courts granted her a divorce, giving her custody of the child, Jane.

The agreement was that Jane was to spend ten months of every year with her mother and two with her father. That seemed to be the end of the marriage between Ann Harding and Harry Bannister but it was only the beginning of Ann Harding's travail. It was only the start of the menacing cloud which has hung over her ever since.

Draw Your Own Conclusions

● THE NEWSPAPERS HAVE carried many stories of the efforts of Harry Bannister to wrest the child from Ann Harding's mother arms, and of the brave fight she has put up to keep the child she loves. It is not the purpose of this article to throw mud at the character or reputation or even the intentions of Harry Bannister. Its purpose is to point out facts, most of them a matter of court record, which have a direct bearing on his pursuit of Ann Harding. The reader may draw his own conclusions.

In June, 1932, a nurse accompanied Jane on what was to have been a ten-day visit to her father in his beach home at Malibu. The nurse did not feel that the environment which the house afforded was such as a growing and impressionable child should have and returned her to Miss Harding's home before the expiration of the allotted ten days.

She said nothing to Miss Harding at that time of her reasons for an earlier return. During the next three years, Mr. Bannister saw his child on but three occasions, each time at the home of his former wife. A greater part of this period he spent away from Hollywood; and on one visit he did not even get in touch with either Miss Harding or Jane.

"It was in the late summer or fall," said Mr. Woolley, "that Miss Harding received letters and a wire demanding additional money and a rearrangement with regard to the child. He threatened to publicly scandalize her by certain revelations in his possession, if she failed to comply. Miss Harding turned these letters and wire over to her attorney.

"At this time the nurse who had been in charge of the child at the Malibu house, went to Miss Harding and stated her reasons for feeling that it was the wrong environment for Jane. Miss Harding was advised to return to Nevada and there ask the court to amend the original decree and give her sole custody of the child. She went, and when the nurse testified to the wild parties, the drinking and other detrimental facts about her visit with Jane in the Malibu home, the court gave Miss Harding full custody. All this is a matter of court record."

Ann Remains Silent

● BECAUSE SHE HAD been advised not to answer Mr. Bannister's charge that he would reveal unsavory episodes out of her past, Miss Harding had suffered much unpleasant publicity. On the tenth of July she dismissed her former attorneys and employed Mr. Woolley who advised her to face the issue squarely, since she had nothing to conceal. She gave her testimony and Mr. Woolley amended the proceedings and filed cross-complaint, alleging that Bannister was unfit and improper and making three issues of the case, the welfare of the child, Miss Harding's fitness to remain her custodian as against that of Mr. Bannister. In New York on September 5, Mr. Bannister gave his deposition. He stated, under oath, that he was making his charges only on hearsay; that she had never done anything, to his knowledge, that was improper, nor had she denied him the right to visit the child, and had always been courteous to him.

At the time of the trial, on October 24, 1935, Bannister's lawyers asked permission to abandon all charges against Miss Harding. It was there arranged that he would have the court's permission to take the child for week-ends, every three months, always with a nurse and a guard in attendance. The court's judgment was a final and complete victory for Miss Harding.

Trickery Charged by Attorney

● WHY, THEN, YOU ASK, did Mr. Bannister once more attempt to secure custody of his child by trying to have Canadian authorities hold Miss Harding and the child, upon their arrival in Quebec on her recent trip to England? Why does he, in the face of all legal decisions on record, continue to harass his ex-wife? Why does he persist in keeping this dark cloud—the fear of eventually losing her child to him—hanging over Ann Harding's lovely blonde head? Are his reasons those of a father who longs for the companionship of his child or are they mercenary? You must answer all these questions for yourself.

"Mr. Bannister's knowledge of the time and place from which Miss Harding would sail," said Mr. Woolley, "was obtained

under false pretence. His attorneys assured me that he wished only to meet her there and see the child. On their word of honor, I gave them the information.

"When Miss Harding left the hotel in Quebec and went aboard the *Duchess of Athol*, she was not in disguise as some papers have printed. We learned while en route to Quebec that Mr. Bannister and his attorneys were waiting for us with sinister intent. I knew that the *Duchess of Athol* was coming down the river and proceeded to make the necessary arrangements for putting Miss Harding on board.

"This was done without Miss Harding's knowledge for she is a straightforward person and would have wanted to face Bannister. Not even to the press were Miss Harding's whereabouts revealed until after midnight. Maids had been bribed to enter Miss Harding's rooms in the hotel and they informed the press that she had gone.

Kidnap Charge Made

● "The Day Following her departure Mr. Bannister went into court and on incorrect testimony, stating for one thing that Miss Harding had given up her American citizenship and intended to remain permanently in England, obtained the issuance of a kidnapping warrant. This testimony was untrue for Miss Harding will return to this country and resume her residence when the time comes. Armed with his warrant, Bannister and his attorney made a search of *The Empress of Australia* before she sailed.

"Further action on Miss Harding's behalf was undertaken in Washington," continued Mr. Woolley. "It was thought that Bannister might attempt to have Miss Harding detained upon her arrival in England and, on the strength of the Canadian warrant, held as a fugitive from justice. For this reason the entire case was placed before the State Department which communicated with our Ambassador in England with the result that when Miss Harding landed she received every courtesy. In my opinion, Bannister has not one chance on earth either to obtain custody of the child or to touch one more penny of Miss Harding's money."

Further action awaits the return of Miss Harding from England.



John Halliday and two police officers coaxed Eleanore Whitney, Paramount starlet, to dance for them on Hollywood Boulevard. We snapped this shot just before the street car came along!



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Fred MacMurray's Runaway Marriage

(Continued from page twenty-five)

plane's speed, and before the studio could find out a thing about it officially, the papers proclaimed his runaway marriage.

Why did he do it? Well, he did not want to bump into studio opposition for one thing. Which he might. For another, he wanted to be off on a honeymoon while he still had time, and California's marriage law still says three days warning before up and marrying.

The Story Different

● THE THOUSANDS OF movie fans throughout the country probably think that this is the usual Hollywood story—handsome, glamorous movie actor has won the heart of just another beautiful girl.

To their many friends and acquaintances in the film capital, however, it's a different story. This is the culmination of a romance that had its inception three years ago backstage in New York when both were playing in the stage version of *Roberta*. Fred was playing a saxophone and Lilian Lamont, the girl in the case, was a showgirl. It's a love story that began before either one had ever entertained thoughts of a Hollywood career and the story would have had the same happy ending even if Fred MacMurray hadn't been catapulted from the bottom of the cinematic ladder to the top in two brief years.

Everyone is familiar with the spectacular rise of Fred from a saxophone player with the California Collegians to his screen test in New York which resulted in a long term Paramount contract.

He came to Hollywood with the same chances for success as hundreds of other young hopefuls do. Only Fred came with a determination to succeed if, for no other reason, than to live up to the faith placed in him by Lilian Lamont, the girl he left behind in New York.

When *Roberta* closed in New York Lilian took a position modeling fashions in a smart Fifth Avenue shop. She continued this for three months when she decided that her place was in Hollywood and this young man who was then attending the Paramount training school, preparatory to his introduction before the cameras. She knew that he was too shy and conservative to fight his way to the top in Hollywood alone where oftentimes the person who injects himself into the foreground in all situations is the one who reaches the top of the unsteady ladder of fame.

Lilian says now it is true that a man's awkwardness, his slips and faults, endear him to the woman who loves him. This is her way of saying that she saw in this man she loved something unique which others obviously had missed. She was right. When the camera caught his great charm and nonchalant informality every woman who saw him on the screen felt that he was her own personal discovery.

A Test Engagement

● LILIAN CAME TO Hollywood and took a modeling position in one of California's most exclusive modiste shops.

During the filming of *The Gilded Lily*, Fred's first big picture, their engagement was rumored.

"We are engaged," admitted Lilian at that time, "but it's unofficial and really a test betrothal. You see, there are so many obstacles in marriage, temperament and so forth, that we are trying to work them out in our test engagement. We have talked it over and decided that marriage and career often do not mix. We want to be sure before we make any official announcement of marriage plans."

This was just another way of saying that they were trying desperately to be level-headed about their romance in a town where so many marital encounters find their way too soon to the divorce courts.

Now Lilian says "It's the only time I've ever been in love and we had planned marriage from the first."

Fred had never before entertained serious romantic notions, because he had very definite responsibilities. He has made his own way and supported his mother as well, since his second year of high school.

"I just never found time for girls. I knew the right girl would come along some day," says Fred.

A Model Young Lady

● LILIAN IS VERY QUIET, reserved and dignified. She does not smoke or drink, not because she disapproves of either one, but because she does not care to indulge herself. She is tall and slender with brown eyes and black hair. She has a flawless complexion and classical features.

She has very definite ideas about the type of home she would eventually like to have. "For over a year I've been clipping plans on Early American homes from magazines," declares Lily.

"I have my dream house in my mind's eye. However, we have no definite plans about home building at the present time," she says.

Fred is not a highly paid star despite his rapid rise in the film firmament. He has carefully invested the money he has been able to save and these two are not plunging into financial obligations such as palatial homes and expensive automobiles until such time as these luxuries are in keeping with Fred's income.

At present they have leased a suite in a fashionable apartment hotel.

Fred is still driving the inexpensive coupe which he purchased over a year ago in celebration of the signing of his first Paramount option. When he is approached by car salesmen for a turn-in on a more expensive model he says, "No, thanks, I like this car and besides it has a sentimental attachment. It brought me good luck."

Fred has always been very close to his mother. He is an only child and their only separation was when he traveled with the California Collegians. His mother is very fond of Lilian and they are one of Hollywood's most agreeable threesomes.

A Designer at Heart

● WHEN LILIAN MARRIED Fred she had one of the most enviable wardrobes you can imagine. Her modeling experience and adeptness at designing are evident in her conservative and expert blending of colors. The perfect taste in the selection of her clothes makes her



"Open your mouth wide!" Ronald Colman teaches a Tibetan child how to sing during filming of *Lost Horizon*, Columbia's big picture of the season

appearance more chic than that of many stars whose salaries run into four figures. If she notices a hat in a shop window that is suitable for her type she is able to copy it so that the reproduction cannot be detected from the original.

This conservative taste is carried even to her modest engagement ring which is matched by a plain wedding ring set in platinum.

The remarkable fact about this story is that Fred MacMurray's position in life underwent so rapid a change that it could easily have turned the head of a less footsure and steady individual. A cross-section of college polls several months ago rates him as tops in the movies. He has played opposite more glamorous stars than any other young actor in the business. Among these are Claudette Colbert, Katharine Hepburn, Joan Bennett, Carole Lombard and Sylvia Sidney. Now he is scheduled to play with Gladys Swarthout in *Champagne Waltz*. Coincidentally, there is a striking resemblance between Miss Swarthout and the new Mrs. MacMurray. They are both tall, dark and statuesque. They both part their black hair in the middle and there is an expression about the eyes that is similar.

He's a far different Fred today than the young actor who played opposite Claudette Colbert in *The Gilded Lily*. He has changed from a shy, rather self-conscious young man to an accomplished actor. Where he was diffident and retiring, he is now a ready and interesting conversationalist. He takes no personal credit for this remarkable improvement.

"Of course, hard work has a lot to do with it, but luck is very important," grins Fred.

"I'm one of these people who pinches himself to make sure it's all really happened," MacMurray smiled. "I don't go in for introspection. I guess I'm funny that way. I really have a hard time analyzing my feelings. I realize I was lucky. Hard work and ability alone seldom get a man any place, without an element of luck. As I look back over the past two years, it comes to me that I haven't done so much after all—just sort of gone along with the help of Lilian and the stars and directors in the industry with whom I have worked."

This is an interesting insight into the nature of Fred MacMurray. His extreme modesty under the most extreme pressure that a "regular fellow" could undergo—stardom—has been his greatest asset.

And the girl he didn't leave behind is more responsible for his success than either one will admit. They are starting their marriage with complete understanding because they have come up the ladder together.

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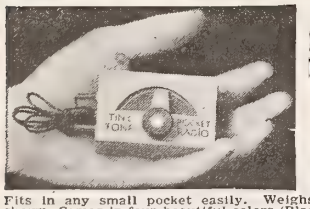
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If You Knew Suzy, Like I Know Suzy

(Continued from page twenty-two)

And she can cook. Everything from pies to a regular meal. We have a mutual friend who has a very modest little house, and a six-year-old son. She likes to visit her, get up and get breakfast, then go into the backyard and play mud pies with the six-year-old. She doesn't mind doing dishes—even remembers to clean the stove!

Jean takes her sports in flings. She will go in for golf in a very serious manner. About the fifth hole, it will be more fun to sit in the shade of a hazard and talk to her partner.

She likes to ride. Takes it up seriously—for a couple of weeks.

Luxury Always Welcome

● Along With All This, she loves luxury. She won't create it for herself, but likes it. Lovely flowers, mirrored dressing room, luxurious bedroom, a cabinet of perfumes. But she forgets them as soon as she walks away from them. Her gloves are kept in very neat order, wrapped in tissue paper. Her bureau drawers are perfectly arranged, except for one bottom one where she flings things. That is called her "procrastination drawer."

She has cupboards of neatly arranged shoes. Shoes—size three—for every occasion and costume. She loves shoes. No other article of clothing matters to her. She hates to shop, and is not clothes-conscious. Her mother and close friends have to shop for her.

Jean is fun on a party, though she thinks that she is a perfect flop—and hates them. She is fun because she is interested in other people. She is terrorized at the thought of big gatherings. Gets a terrific inferiority complex. That is the reason that she sometimes has the "hello fellows" attitude, to hide it.

Jean has a way of talking you into things. You will approach her with all sorts of good reasons why she should do a certain thing. It is not until you are a couple of blocks away from her when you realize your point was lost in the shuffle—and you wonder if you were right in the first place.

She starts her morning with a glass of hot water and lemon juice. At first because she thought it was good for her, and now because she likes it.

Draws the Maternal Instinct

● People Want To look after Jean and take care of her. To Blanche, her colored maid who has been with her for six years, Jean is her whole life. Jean never has to ask Blanche to do a thing. Blanche has a silent way of taking care of Jean, seeing that people do not tire her, that she wears the right dress for the occasion, and eats properly. When Jean is tired from a day's work, she will ask Blanche to bring her a bowl of soup. Blanche will say, "Yes, Miss Jean." Then appear again with a tray of good warm vegetables, a lamb chop, and glass of milk. Jean looks at her, sighs, but knows that it will stay there until she eats it. She does, and feels better.

If Jean wants to wear slacks to a studio conference, Blanche is very sorry but they are at the cleaners. All twelve pairs. Jean wears a smart sports outfit. When she gets home from the studio—she can slip into comfortable slacks, laid out on the bed—just arrived from the cleaners.

Jean doesn't mind autograph seekers. She says that she is grateful for their interest.

Jean is a very concrete person. A very loyal person. She keeps a promise, once she makes one. Yet she is a terrific procrastinator. She is careful of the promises she makes.

You can depend upon Jean to keep a secret. She is one girl to whom you can tell anything. She gives good, sound advice, and doesn't forget your problem the next time you see her. It is not a "personality interest" as so many people affect.

At the present time Jean has a two-and-a-half-pound Pomeranian (to take the place of the Great Dane that died), three bunnies, four cats, a Dachshund, and what else I don't know, because I haven't seen her for a week.

Color Scheme is Simple

● Her Favorite Colors (only they aren't colors) are black and white. White men like, and black is always smart. She has a temper—and a good one. It is a justifiable one. Not one that flares up for no reason at all. But when it does—watch out. Never expect to fool her or neglect to fulfill a promise, and think she will forget it—because she won't. She expects the same loyalty that she gives. She doesn't hold a grudge—you just don't exist to her any more.

Jean has few friends. Friendship is sacred to her. She has many acquaintances, but friendship is something that takes time, trouble and thought. She knows people, and does not misplace her friendship. On first meeting, Jean can tell what sort of a person you are. She hates insincerity above everything else.

Jean likes to form her own opinions. If you try to influence her, or talk her into things, you are beaten before you start. So don't try.

Jean is capable. She knows how to sew. She can shampoo and wave her own hair. She can mix up a supper out of nothing and everything—all her own concoctions. She is not spoiled, with all of the attention she has—but loves to spoil other people.

Left Out of a Party

● Jean Loves To Surprise people, and play gags. One time when a friend of hers (a very good one) neglected to invite Jean to a dinner party—Jean went anyway. It was a formal party. Jean arrived in slacks, brought her own picnic supper, and sat on the living room floor to eat it, nonchalantly disposing of egg shells over her shoulder, and had a grand time. The party was a success, because of the uninvited guest.

Music—everything from Beethoven to Crosby—according to the mood. She still loves "The Music Goes Round and Round."

Jean always makes an entrance everywhere she goes. I still don't know whether or not she is conscious of it. Whether she is being a movie star or is self-conscious. (I'll tell you when I find out.)

Jean is one of those daughters all mothers dream about. She comes home from a date, wakes her mother up, and tells her things.

She is interested in her fan mail. I'm glad I know Suzy.

Bon Voyage, Tommy Meighan

(Continued from page twenty-two)

There are many such stories that Hollywood remembers when Tommy Meighan's name is mentioned.

More than one of the needy that he helped a few years ago is now a star in his own right. Tommy Meighan never loaned money, he gave it and always with a kindly slap on the shoulder and a "A few years from now you'll be on the top. Holding out a helping hand to some other fellow who's trying to get started, and when you do that I'll give you a receipt marked PAID IN FULL." And those prominent persons whom Tommy helped so long ago now tell the story of that help with great pride. Tommy Meighan was the kind of a good Samaritan who's good deeds earned friends, not enemies.

Reserving a Fortune

● In Spite Of His prodigal charities he amassed a comfortable fortune for he was a shrewd business man and is generally credited with having received one of the largest salaries ever paid a star in a silent film. Characteristically he avoided the financial follies which were common to most of his fellow stars. He neither gambled on the stock market nor invested in the wild schemes of Hollywood's gentle grafters. While he was ambitious and always tried to give a "best performance" he regarded his profession as a business, not as an art.

He had reason to regard acting as a business for he was the first of his family to don grease paint and he did so against the objections of his parents. Born of a well-to-do Philadelphia family he at first studied to be a doctor but while he was in college an innate love of acting overcame his first ambition and he left school to go on the stage.

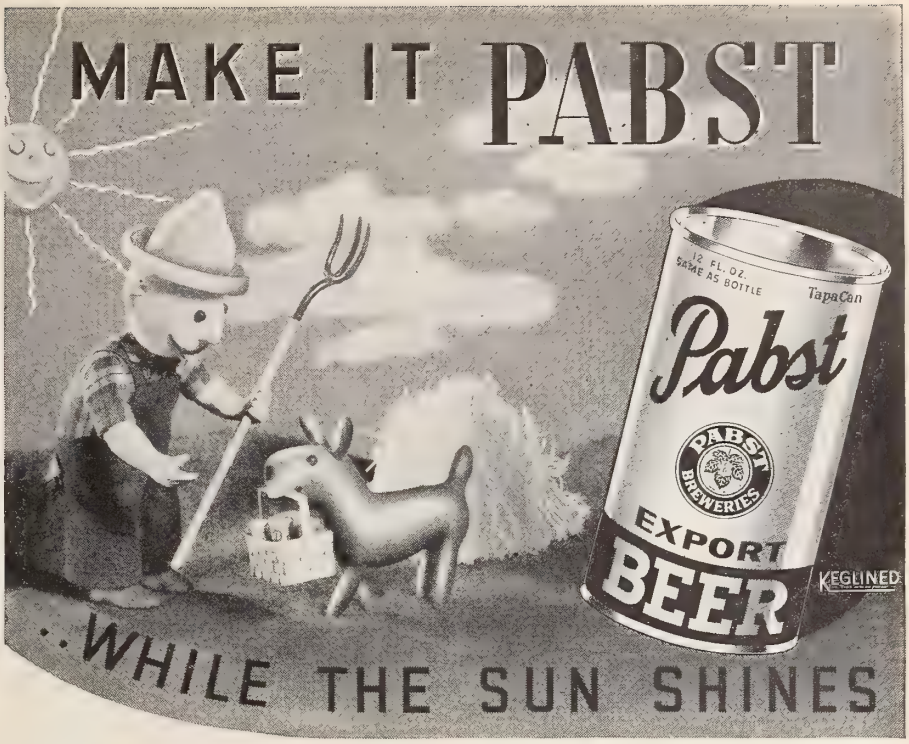
Perhaps one reason for his never-failing sympathy for beginners could be found in the fact that he himself knew the meaning of struggle. Too proud to apply to his parents for help, he went hungry on more than one occasion in New York while he was bidding for recognition. His first taste of success was in a minor rôle with a stock company starring Henrietta Crossman. He received $35 a week and considered it princely pay. Ten years later in Hollywood he earned a salary reputed to be ten thousand dollars per week.

Ten Dollars; Two Careers

● There Is A Story told about his first great screen success, *The Miracle Man*, which if true—and it is generally considered to be true—certainly tends to prove that ancient adage, "Truth is stranger than fiction."

Betty Compson, then an unknown, had been in Hollywood for some months trying to get a break in pictures. George Loane Tucker, an independent producer for Paramount, had considered her for the leading rôle in a rather cheap little picture entitled *The Miracle Man* which he was to produce. Day after day she went to the Paramount casting office only to be told on each occasion that Mr. Tucker had not yet been able to make his decision. Finally the slender store of money which she and her mother had been living on was exhausted and in answer to her mother's pleas she consented to go back to her home in Salt Lake, where she could obtain

[*Continued on page* 59]



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Joan Crawford Talks About Bob

(Continued from page twenty-one)

an aria from Bellini's opera *Norma.*

No one could place the singer. A dozen suggestions were made. Then Bob, who was listening attentively, suddenly spoke up: "You're all wrong. I recognize that voice. It's Joan Crawford's!" And he went at once to find her to make her admit it. Joan looked at him, the second time, in amazement. "How did you know? You've never heard me sing! That's one of my home recordings . . . it was in that album by mistake. How did you recognize it?"

"I recognized it because it recalled your speaking voice." And he went on to explain that while he had never studied singing, he had worked under one of the finest cellists in the country, and that had naturally developed his appreciation of tone qualities . . . to learn a distinction in instruments is the same as learning distinction in voices.

Bob Sings a Ditty

● Incidentally Bob Sings a little ditty in *The Gorgeous Hussy*—"But not as a singer singing," he insists. "Just as a fellow having fun. I wouldn't want anybody to think I thought I had a voice. It's a goofy old sea chanty, and as such it really doesn't require any voice.

"'If all the world were paper,
And all the sea were ink
If all the trees were bread and cheese,
What would we do for drink'

"That and a couple of more verses like it is all there is to it!"

But if Bob doesn't take his singing seriously, he should at least take his dancing seriously, for he *is* a beautiful dancer. He and Joan do a Hornpipe together in the picture, but she discovered what an excellent ball room dancer he was when they took a turn or two around the set one day between scenes. And Joan isn't the only one who will attest to this Taylor prowess. Little Eleanor Whitney, who, like Joan, first won her fame dancing, says that he is one of the best she knows.

Still he never talks about any of these accomplishments. Bob Taylor is one of those people you are constantly finding things about—because you have to do literally that, find them out for yourself. He never volunteers. For example, if it hadn't been for that cooped-up butterfly in Clarence Brown's car, no one would have ever known that Bob was well schooled in entomology—the study of insects, to you!

Joan says that she discovered the butterfly on Clarence Brown's steering wheel, and thought it was so beautiful that she caught it in her hat, to examine it closer. She was just about to call the museum and try to find out what species it was when Bob came along. "Oh, that's a Tatilio Terganus," he said. "Or sometimes it's called Edward's Swallowtail. They're quite rare . . . bring $7.50 a pair." Joan realizes that it's a small point, but indicative. Bob has a keen knowledge on many such interesting subjects.

Supper at Joan's House

● Naturally You Can see where all this was leading to . . . direct to a Sunday evening supper at Joan Crawford's house . . . where Bob went one evening with Barbara Stanwyck. Barbara and Joan have been good friends for years. When Joan was married to Doug Fairbanks, Jr., Barbara and Frank Fay lived right across the street, so they're really neighbors of long standing. But it wasn't because Bob is now best beau to Barbara that he was invited to Joan's. It was because Bob was Bob and because Joan wanted his friendship.

That is the greatest recommendation anyone can have in Hollywood for, as you know, all Joan's friends have something distinctive about them. They are all busy, doing-things people. They are all "important" people, not in a business or social sense, but important of themselves, because they are worthwhile.

Joan pays her own tribute in this way: "I find Bob most considerate and wholly unconscious of his growing popularity. Working with him has been delightful and I should love to make another picture with him. My only regret is that he didn't have a bigger rôle in the picture. His part is small but rather than turn it down he said that he welcomed the experience he would gain from it. The only way I feel I can pay him back is by playing leading lady to him. Which I will look forward to doing some day!"

That, from Joan Crawford, is a lot!

The Truth About the Hayes Affair!

(Continued from page ten)

boiled Chicago newspaper men unexpectedly took sides in the matter. Outside the bare announcement, not a word of the MacArthur divorce proceedings reached print.

Helen Hayes and MacArthur were married. On their return from a honeymoon abroad, Carol slapped a summons on her ex-husband. It was all about money, and was quickly dropped from the papers. Meantime MacArthur was writing *The Front Page,* which was a smash Broadway hit, and Helen Hayes was gaining new laurels as a top-notch actress. Later, their famous "act of God" baby was born. But it was not until Hayes entered the movies and began having fan stories printed about her that Carol swung into real action.

Frink's whole case relied heavily on magazine articles which pictured Helen Hayes as cherishing a romantic attachment to MacArthur before he had a legal right to wed. Writer Adele Whitely Ormiston admitted in court that her stories had been touched up a bit by her own interpretation of what Hayes had told her, and added that none of Miss Hayes remarks had smallest tinge of impropriety.

In dropping the suit, Carol Frink said that she had let the case go to trial without a thought of getting a cent. She "only wanted to get a chance to tell her story to those who thought she was a gold-digger."

Her story for the most part consisted of exhibiting letters MacArthur had written her in the early twenties, and which proved at least that MacArthur had not pursued the Frink for her money.

Bon Voyage, Tommy Meighan

(Continued from page fifty-seven)

certain employment. That is, she agreed to return to Salt Lake if one last visit to Paramount proved unproductive.

She sat for an hour that day in the Paramount casting office and finally was requested to "come back again tomorrow." It was the end of her hopes and ambitions and she stumbled blindly toward the exit. But as she neared the door she saw on the floor of the casting office a ten dollar bill. It was not only the wherewithal to exist for another week of patient waiting but it might also be, she thought, a significant turn in her luck. And so it was for the next day George Loane Tucker telephoned her and gave her the coveted rôle.

On the set she met Thomas Meighan and he told her a strange story. He also had been unable, despite a fair reputation on the stage, to crash the elusive gates of Hollywood. He, also, had been requested from day to day to "come back again tomorrow." And finally he too had decided to give up the promised part in *The Miracle Man* and return to certain employment on the New York stage.

He had only enough cash on hand to buy his fare to New York when he made his last call at the Paramount casting office and, like Betty, was told that he must wait another day for a decision. In the casting office he had taken his wallet from his pocket and recounted his money, then he had gone to his hotel, packed his bags and gone direct to the railroad station to purchase transportation. But when he went to pay for his ticket he found that he lacked exactly ten dollars of having the necessary fare. He had lost the ten dollar bill Betty had found. So he stayed in Hollywood—and won the rôle.

The Miracle Man made Thomas Meighan, Betty Compson, Lon Chaney and Joseph Dowling stars. Of these four, three are now dead and Betty Compson, the fourth, has retired from the screen. But no one who saw that picture will ever forget it for it still remains one of the greatest screen triumphs of all time. Had Thomas Meighan never made another picture he would have been established by that one magnificent performance as a screen immortal.

Many Screen Successes

● As A Matter Of fact he starred in hit after hit, and until talking pictures threw Hollywood into a spin he maintained his position as a top-flight star. Some of his most notable successes were *The Fighting Hope, The Bachelor Daddy, Manslaughter, Old Home Week, The New Klondike, We're All Gamblers* and *The City Gone Wild.*

He retired from the screen not because he was no longer in demand but because he felt that he had attained his goal. He had purchased a beautiful estate on Long Island, he was tired of studio life and he wanted to live a life of ease.

His retirement, he confessed later, was a mistake. He had worked too tirelessly and too eagerly all his life to enjoy leisure.

His death was the indirect result of a severe attack of pneumonia incurred during his last comeback attempt. He never recovered fully from that illness.

His death at fifty-seven affected Hollywood deeply for he had kept in constant close touch with all of his friends in the industry and had spent much of his time in the picture capitol.



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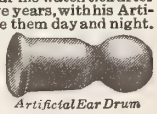
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How to Crash the Dance Line

(Continued from page thirty)

Mrs. Prinz comes in at this moment—a petite blonde woman and quite a beauty. Prinz stops the piano and introduces her to the remaining girls. They all say hello in a friendly way. Then the music starts up again.

Shirley dances by. LeRoy shakes his head. It is too bad about her. She has an unconscious twitch to her face which she can't prevent. And all of her good looks and figure go for naught. Except in long shots. He places her for that kind of work whenever possible. Shirley needs the money for her mother and sister.

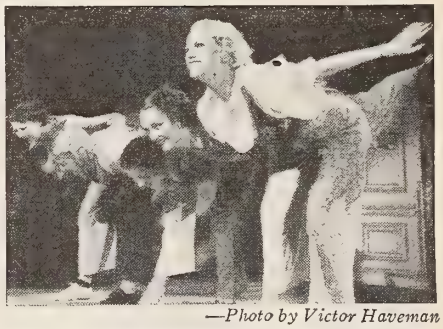
The next one is Eleanor Troy, a statuesque beauty.

"She won the title of Miss America in the beauty contest last year," LeRoy tells us. "The girl may get somewhere."

Two or three more go by. LeRoy calls the next one, a dusky, clear-eyed brunette. "This is Princess Neeahtha," he says. She smiles. "Okay, kid, run along," LeRoy says. When she is gone he explains she is a full-blooded Sioux Indian who gets $500 a month from the government. He lists her as o. k. because she has real beauty and talent, and you have to take it where you find it. Even if some other girl does need the job more.



Teaching a dance routine is a matter of hours more than days. Here LeRoy Prinz gives final instructions before going into production



—Photo by Victor Haveman

Hours of hard practice are the next step, smiling when you are too tired to move. The scene is from a recent Columbia film



—Photo by Victor Haveman

Time out for repairs. Make-up men hastily refresh the appearances of the dancers during a let-down in the actual shooting of the film



In World War days a member of the Lafayette Escadrille, LeRoy Prinz has lived a varied, adventurous life. This photo was taken during his overseas service

Donna, a blonde, glides by. She has a marvelous carriage. She is one of his veterans, and wins a murmur of "Good girl, that."

Louise dances by with a portly gentleman of middle age. They appear to be amused.

"That gag will cost you your job, Louise," LeRoy says.

She doesn't appear to be impressed, so we ask Mrs. Prinz what it means.

"The elderly man is LeRoy's father, Edward Prinz, Sr.," we are told. "He has taught dancing for years. Don't you think it will cost her anything!"

Each Girl Has a Story

● More Girls Go By—tall and short, thin and chubby, but most of them pretty ideal. Eight out of ten won't fulfill

all the requirements and will be doomed to disappointment. Some of them are accepted despite obvious faults.

There is, for instance, a blonde beauty just over six feet tall. You never saw a girl better proportioned. She is in excellent physical condition. And for a reason. LeRoy tells us that this suntanned lady is a topnotch athlete in a half dozen different sports, and quite noted as a pitcher in a softball league drawing big crowds two nights a week. Her rhythm is marvelous. She will land something sure.

LeRoy calls our attention to Sybil. She missed for a long time because she had ugly teeth. But she had talent. So LeRoy finally gave her money and sent her to a dentist for some improvement. Now she crashes the dance line at all the studios, and manages to get at least four months work out of every year. At sixty dollars a week or better.

The next girl he greets with a friendly smile of assurance. "She got off to a bum start," LeRoy says. "Now we are rehabilitating her. She married a lug who turned criminal and pulled a big piracy job off the coast. He is serving time for it. I felt sorry for Norma when she suddenly stopped showing up. My brother, Eddie, located her. It took a while, but she is showing up regularly now. The other girls are pretty decent to her."

Norma is a nice enough looking dancer. Talk to her and you find she is smart enough although not well educated. She is getting her confidence back, thanks to LeRoy's friendly attitude. She will be all right.

More Jobs at Other Studios

● A Lot Of These aspirants are going to be disappointed. We are about to feel sorry for them when LeRoy explains something. There will be a dance call at Warners on Monday. He himself has just beaten Warners to the punch so he could get the pick of the youngsters. But Monday another big batch will land jobs.

All in all, the better dancers will have a busy autumn. They will keep up their average of six months' work out of the year, although not all of this time will be in studio work. Some of them are secretaries. Others are models. Many are just plain wives. All of them are looking for very handy pay checks.

But what about the poorer dancers—the ones who never make this dance call? They will have only occasional luck. It's either jobs as extras now and then, or a long, weary journey back to their homes across the country. You must have looks and plenty of talent to win at this game. It is highly competitive. Maybe you had better think a little longer before you try to crash the dance line.

The last of the girls have danced by. The piano stops. LeRoy climbs on a chair and starts talking.

"Thank you, girls, for your time. As usual we will notify you through Central Casting. We won't announce now, to save you embarrassment. Put on your coats and skip right home. I don't want any of you loitering around."

The assistants hand each girl 20c carfare as she leaves. LeRoy sits down and wipes his brow. He has made his decision, and on it rests the ultimate fate of important dance numbers.

Your Chances in the Chorus

● We Promised To report to you on what chance you might have as a dancer in Hollywood.

Each week Prinz receives some thirty letters asking this question; he answers them all with a form letter. His advice is to come to Hollywood only if you have enough money for a stay of a month or two, and such a trip should be regarded as a vacation rather than an urgent quest for work. Two thousand girls, all trained, most of them rating up to 95% for physical beauty and ability, are stiff competition.

If you come to Hollywood and believe you have what it takes, Prinz will interview you between five and six. He sees three or four newcomers each day during this interview hour. You put on a bathing suit, go through what dance steps you know, sing if you have talent in that line, and then are listed on his card index. Bring small sized photos with you to attach to the card.

He rates beauty first in his requirements, but if you are pretty and dumb you do not get work. Brains are essential. If you have intelligence you can learn to dance quickly—a stupid girl can learn nothing. Most well formed girls have to get their teeth corrected—it costs about $35 a tooth to drill it down, put on a porcelain cap, transform a homely set of teeth into pearly bits of perfection.

Your income as a dancer is around $75 a week—when you get work. "A-plus" girls work about six months out of twelve and there are about 800 of these in town. There are about 300 good showgirls—the statuesque beauty type who do not need to dance; merely look pretty.

Does that answer the questions?

Paramount's Ace Dance Master

● Who Is This Man who dictates the dancing of a studio? He is young, rather short, black hair, snappy dark eyes. He is a born showman. He grew up under the tutelage of his father, who knows dancing from A to Zioncheck.

In the World War LeRoy joined the Lafayette Escadrille. He had enough thrilling experiences to make a story all by itself. And came out whole-skinned.

In his office are a dozen mementos of the war. A picture of Quentin Roosevelt lying still beside his wrecked plane. A dramatic photo of a German pilot falling from a plane he had just shot down. Another photo of a mid-air plane collision. A map, dirty and worn, preserved behind a glass frame.

LeRoy had carried that map with him when he was shot down by the Huns. The map was taken by the Germans. Years later, when the turmoil had subsided, the mother of a German soldier saw his name on the back, mailed it to LeRoy with her blessings. He would like to know that mother.

LeRoy's first assistant is his brother, Eddie. There is an interesting story there, too.

A bigtime gangster had sent his moll to LeRoy for a movie dance job. LeRoy gave her a fair break with the other girls. But she didn't have the stuff. So out she went. That night LeRoy was called out of town on business. Brother Eddie, en route home, had his car forced to the curb.

"Your name Prinz?" a gruff voice demanded.

"Sure," said Eddie.

"Get out!" Eddie complied. A sandbag landed on his skull with a thud. Eddie went down in a heap. He was only half conscious when they rolled him over and looked into his face.

"H—l, we got the wrong one!" someone muttered.

LeRoy was back in town a day later, but they never tried that stunt again.

WORKED WONDERS FOR HER SKIN!

This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Bernice G. Ruttinger
NOTARY PUBLIC



Are you missing good times—suffering needless embarrassment—because of a pimply, blemished skin? Then this true story from real life is meant for you! It's an actual experience, not an advertising claim—just one of thousands of letters from grateful users of pleasant-tasting Yeast Foam Tablets.

Let Yeast Foam Tablets help you as they have helped thousands of others. This pasteurized yeast is rich in precious natural elements which stimulate sluggish digestive organs—restore natural elimination—and rid the body of the poisons which are the real cause of so many unsightly skins. You'll look better—and feel better.



Ask your druggist for Yeast Foam Tablets today—and refuse substitutes.

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SAMPLES FREE

WALLACE BROWN, Inc., 225 Fifth Ave. Dept. FG-2, New York

They Couldn't Say No to Loretta

(Continued from page twenty-six)



Ramona has a varied and delightful cast. Among those you will see are these above: Loretta Young, Pauline Frederick, Kent Taylor, J. Carrol Naish, and Don Ameche

sun—when she should have been lazing around the shore.

Withal, she was on the set at seven, and she was still there at five. Most of the time she was dog-tired, but she always rose and flung herself into the scene, even if the location doctor had to stand by between times with a dropper full of adrenalin for her tired, blood-shot eyes. She spared no one—including herself—if she saw any excuse for a re-take.

A gregarious person, she resigned herself to seven weeks of nothing but work and sleep. At five o'clock she left the set for her cottage, had a massage and shower, ate a light meal and fell into bed.

The frequent trips from the location to town and back again were not exactly restful. It was 135 miles and more from Hollywood to Warner Hot Springs, nearest village to the *Ramona* set.

The ultimate destination of Warners Hot Springs is in the foothills. Mountains are near, and hot deserts, too. It is a remarkable country, typical of the setting represented in the famous classic.

The capricious mountain weather veered between bitter cold and blazing hot. She caught cold, and she wilted from heat. Her skin chapped and it blistered. And she drove herself along, for she had promised herself she would materialize the incredible.

Ramona should do well. The steadily-improving color camera makes the most of the rarely beautiful terrain—great sweeps of mountain meadows, with towering old cottonwoods and green willows, mountain streams and lakes and "chases" shot from two miles straight above, sweeping over forty miles of plateau.

Raised in a Convent

● And So Loretta Young, who entered moving pictures through a piece of precocious guile, lifts her dainty feet over another hurdle.

It was some 20 years ago that widowed Mother Young brought her starry-eyed moppets from the arid reaches of Utah to the New Bagdad.

After a childhood spent mostly in convents (Loretta developed the *Ramona* fixation in Ramona convent, Alhambra, when she could hardly read), the Young girls—Polly Ann, Loretta and Sally (Blane) began dropping by studios, and the big-eyed trio soon became a familiar sight around casting offices.

One day Mervyn LeRoy telephoned the populous Young home to invite Polly Ann by for an interview. Polly Ann was away at a Girl Scout camp, but Loretta, who even then knew Opportunity from the grocer's boy, borrowed one of Polly Ann's dresses and caught the street car. The gateman, who has stopped many older heads, had no defense against her *entre*:

"I'm Miss Young. Mr. LeRoy expects me."

Clad in the armor of half-truth, she sailed through to LeRoy's office, and the first important man who ever tried to say no to little Loretta Young found out that in the end it was easier to say yes.

Once only—and early—did she stray from her single-minded pursuit of gilded glory. At seventeen, she married Grant Withers. It was soon over, and she has since devoted her energies, with few interruptions, to the furtherment of her drive upon the stony battlements of Hollywood.

She draws a deep satisfaction from the adoring company of Edward Sutherland, the producer, but few expect that she will marry him. He is a veteran of the divorce courts, an affront to her Catholicism, and there seems no room in the tight little Young cosmos for any new people.

She made an eloquent speech—unconsciously—a few weeks before she began *Ramona*.

"You know," she told someone sweetly, "the people at the studio were lovely to me when I was sick. Orchids? Great baskets of them. And candy, and lovely jellied soups from the Vendome. No one could have been more considerate.

"But they stopped my paycheck."

1926—Valentino's Memory Fades—1936

(Continued from page thirty-one)

duties. That was in December, 1934. On the same occasion, Judge Wood approved a deal whereby Juan Romero, an interior decorator, purchased Falcon Lair for $18,000. Rudy had expended more than $125,000 on the building and grounds.

Uncle Sam nabbed the major share of the Ullman settlement and the house sale proceeds for unpaid taxes.

The Price of a Memorial

● America's Household Word, "lousy," gained additional standing as a judicial epithet and Mrs. Zunilda Mancini got an order directing Ullman to return $5,400 or her $6,900 contribution toward a Valentino sculptural memorial even earlier —February 6, 1934, to be exact—in Superior Judge Lester Roth's court.

Mrs. Mancini won the verdict because Judge Roth decided, and officially so expressed himself, that in accepting her $6,900—practically all she had in the world—for a DeLongpre Park monument that cost only $1,500, a "cheap and lousy fraud" had been practiced by Ullman in the name of the dead satellite.

Ullman appealed to the California Court of Appeals, but Judge Roth's decision was upheld.

Attaches at Hollywood Cemetery, which lies in the shadows of Paramount and R-K-O studios, will tell you that none except Alberto Valentino, his wife and son appear at Rudy's crypt nowadays. During the interim immediately following his death, it was necessary for the cemetery corporation to put on extra attendants to handle the crowds that came from all parts of the globe.

Flowers, too, required extra attention in those days. They came from Valentino admirers in far-away lands. Others poured in from nearby communities. But no more. Even Pola Negri, Rudy's self-styled fiancee, no longer bothers.

Her Mystery Ends

● Annually, On Memorial day, a heavily veiled woman used to place violets before the crypt. She alone, in recent years, seemed to remember. Legend had it that she was one of the really great loves in the life of this fellow of many loves, yet cemetery officials never were able to identify her until two years ago, when they were summoned to the coroner's office to view the remains of a Pasadena banker's wife who had committed suicide via the poison route in front of the DeLongpre Park statue. Gazing at the body on the marble slab, they realized that the yearly contribution of violets was ended.

Six years ago a group of Hollywood stars assembled in the park while one of them drew a silken cord and unveiled the bronze shaft for which hordes of the dead actor's admirers had contributed their dimes and their dollars. Attendance at the ceremonies was enormous.

Yet the statue, *Aspiration*, is a lonely figure a decade after Rudy's death. Scarcely is it noticed by passersby in the park.

Valentino was the greatest of them all. The most worshipped . . . the most bewildered . . . besieged . . . puzzled!

And today—a decade afterward—his troubled spirit is alone—FORGOTTEN!

WITH A FEW STIRS
Perfect Mayonnaise!



EAGLE BRAND MAGIC MAYONNAISE

⅔ cup Eagle Brand Sweetened Condensed Milk
¼ cup vinegar or lemon juice
¼ cup salad oil or melted butter
1 egg yolk
½ teaspoon salt
Few grains cayenne
1 teaspoon dry mustard

Place ingredients in mixing bowl. Beat with rotary egg beater until mixture thickens. If thicker consistency is desired, place in refrigerator to chill before serving. Makes 1¼ cups.

● It used to take a half hour's beating and praying to make such mayonnaise! Now, even a man can stir it together. And is it *good!*

● But notice—this recipe calls for *sweetened condensed milk*. Don't confuse it with other forms of milk. To get the right kind, just remember to ask for EAGLE BRAND.



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—another boon to women: They are dainty, odorless, stainless — ready to use. $1, box of 12.

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Dolores Del Rio—Always a Lady

(Continued from page thirty-two)

"My very good chauffeur who has been with me for years. Or Ceddie (Cedric Gibbons, her husband). It doesn't matter which. Both of them drive divinely. I love to ride when Cedric is at the wheel. But I shall never drive if I can help it!"

She admires men and what they do. She clings to them from inclination, not necessity. But she does not envy them.

"Why are girls today so proud of doing all the things which men have done for centuries? I do not envy men. Nothing is more thrilling than being a woman in a man's world. Why must they try to change it?"

Softly, plaintively, with a show of pity for the modern girl, she asks her question.

Her boudoir is the perfect setting for its feminine occupant. All silver and white and crystal. The bed clings low to the floor, in modernistic style. Everything is modern and gleaming—everything but a tiny shrine in which a candle, lighted from the eternal flame, burns softly.

An Amazing Dressing Room

● HER DRESSING ROOM is something to make you gasp. It is of silver and white, with mirrors gleaming everywhere. A dressing table built low, banks up to the left and right in tiers. On its various levels are a hundred bottles of exquisite perfume.

Rows upon rows of dainty wearing apparel are behind the silver doors of the closets behind you. You won't find any slacks there, nor sports trousers, nor even a mannishly tailored street suit.

The bath is a dream. Black tile shows where there is room for it. Most of the wall space is an astonishing array of mirrors. You see yourself not once but a hundred times, from dozens of facets.

"These aren't vanity mirrors," Dolores explains. "They just give you a thoroughgoing look at yourself. You can't see only that favorite angle. You see every one of your faults. Mirrors keep your ego in place."

She plays a desultory game of tennis . . . but looks like an angel in motion as she springs with grace, but little accuracy, about the court. Once, a friend, with a bit of exasperation in her tone, said, "Dolores, you really should take a few lessons!"

"Why?" laughing from behind her lashes, "Why? Do I not look well enough on the court? Ah, do you really, truly believe, my lovely friend, that the men WANT us to beat them at this game? It is their game. Let them play it. Let them enjoy their smiles at my efforts with it. It is too strenuous for women anyway!"

She swims gracefully, daintily, with a quiet enthusiasm, and is devastatingly decorative as she sits in a trim white silk suit on the edge of the pool. She abhors bridge, but admits she loves conversation.

"I love to gossip. I simply adore to gossip." Pure mischief shines in her eyes at this confession comes forth on a tiny crescendo of laughter. "Only I always get it mixed up . . . so I don't do it much. But I do love it!"

Handling an Enemy

● SHE HAS AN ENTIRELY feminine angle on the way to handle an enemy without deliberately adding malice. " 'Let them alone,' I say to myself. 'Poor things!' The meanest thing one can do to an enemy is . . . do nothing. If you ignore an enemy long enough, who knows? He may become a friend in self-defense! No one likes being ignored, you know."

The very unreasonableness of this argument makes it reasonable. There are those who will swear to you that Dolores always has her own way. I know this is not so. But I know, too, that it seems to be so because of the feminine psychology which she applies to her living.

She is resourceful sometimes to a delightful degree in doing things her own way.

Every woman's prerogative—change of mind, she employs with divine extravagance. Once she and Cedric had planned an out-of-town week-end together far in advance of the date set. With the pressure of social and studio activities, neither had mentioned the plan for weeks. On a Friday, the night they were to leave, when Cedric arrived home, Dolores greeted him in formal dinner gown. "But dear, your traveling suit, we're pulling out, aren't we?" Cedric asked.

Dolores smiled brightly. "Oh, but darling—but didn't I tell you? I changed our minds. We'll go next week instead. You don't mind?"

Cedric didn't mind. The unexpected charms this young Irishman. Calmly he walked upstairs, changed to dinner clothes, and greeted some twenty guests as though he had planned just THIS for weeks.

And what about frankness in women? "Pooh! Why, frankness is so often rude! Since when must women be frank? I like to follow the pattern set down for women through the ages. Mystery is incomparably more alluring than frankness."

Contentment Comes First

● WITH A TRUE FEMININE instinct, she wants peace and happiness about her. She wants her friends to be gay and content. That is why she never argues for anything. Rather, she most charmingly appears to relinquish her opinions in deference to others. In reality she quietly tucks them away to be used on another day!

"I am entirely honest when I say to you, I am glad I am a woman. I am proud that I have all, and I mean every single one of the funny, unreasonable faults of my feminine ancestors. I like to have my own way. But I can be patient about it. I don't care how foolish that way may seem. Somehow I don't even care if Cedric sometimes gives me my way with a very real annoyance at its unreasonableness. That is much better than winning a brisk, sexless argument because my mind worked like a machine. Because I was logical, and sane, and proved the mathematics of my point.

"Just because this is a machine age . . . because steel and wire and engines are becoming more and more important in the scheme of things, must women take on the coloration of the times?

"Naturally, I can't answer for the modern women, but I can answer for myself. And I answer 'No,' very definitely.

"Perversity is a feminine trait, you know, and so, as I see women becoming more and more imbued with the ideas of adopting the rules and behavior of men, I become more and more determined to be myself."

Dramatic Hands . . .

(Continued from page forty-nine)

Preparations For The Hands

● If You Would Have hands as carefully groomed as Miss Oberon's, you will need proper equipment in brushes, oils and polishes. With the many excellent manicure aids of moderate price on the market today, beautiful hands and nails are within the reach of every girl. Therefore I am going to tell you this month about a few of the products which have recently been tested by this department and which you will find both inexpensive and reliable.



First on my list is the *Lucky Turtle*, one of the most efficient little nail brushes I have seen, put out by the Pro-phy-lac-tic Brush Company. It is, as you would guess, shaped like a turtle and comes in a variety of bright colors. Somehow you can't help feeling gay and amused all the while this little brush is performing its mundane duty of scrubbing your nails. The tail of the turtle has a purpose, too, because with it soap can be worked in and out beneath the nails, achieving snow-white cleanliness.

Chamberlain's Lotion is another delightful aid to beautiful hands. It is really a blend of several different oils, each one chosen to do something special for your skin. I have found that it is not only soothing and healing for chapped or water-soaked hands but that it has a whitening effect which banishes telltale nicotine and fruit stains. Handy to have a bottle in both bath and kitchen.



Nail Polishes and Polish Removers

● There Is Such a luscious array of new shades in polishes that it is difficult to choose just one or two. I always have the inclination to walk off with all of them. Especially tempting is the new *Cutex Crème Polish* priced at thirty-five cents. This is made by a new formula which provides a brilliant lacquer and cuts evaporation to practically nothing.

There seems to be a popular fallacy among girls that the continued use of liquid polishes causes brittle nails. Actually it is harsh cuticle removers and acetone polish removers that do the damage. The Cutex Company has a new oily cuticle remover, companion to the new *Crème* polishes, which performs the double duty of removing every vestige of excess cuticle and keeping the skin soft and smooth at the edge of the nails.



Manicure Accessories

● Cotton Is An important adjunct to any manicure and I am sure you will find, as I have, Bauer and Blacks *Cotton Picker* to be a handy addition to your manicure table. It contains yards and yards of sterilized cotton that can be picked off in wisps from the top of the smart container just as needed.

Perhaps my most unique manicure discovery for the month is an electric device which does just about everything but write your letters for you. There are separate attachments for filing, trimming, brushing and buffing. These little machines have been used in many modern beauty shops but have only recently been put on the retail market. I'll be glad to send you more information about this clever gadget if you will drop me a note and enclose stamped envelope for reply.

Free Beauty Service

Let Ann Vernon solve your beauty problems. She has a carefully selected list of up-to-the-minute cosmetics and beauty aids which will be invaluable in your quest for loveliness. All questions pertaining to the hair, skin or figure will be answered personally and confidentially by Miss Vernon. This service is entirely free—all she asks is that you enclose a stamped, self addressed envelope for reply. Address Miss Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York City.



MANY NEVER SUSPECT CAUSE OF BACKACHES

This Old Treatment Often Brings Happy Relief of Pain

Many sufferers relieve nagging backache quickly, once they discover that the real cause of their trouble may be tired kidneys.

The kidneys are one of Nature's chief ways of taking the acids and waste out of the blood. If they don't pass 3 pints a day and so get rid of more than 3 pounds of waste matter, your 15 miles of kidney tubes may need flushing.

If you have trouble with frequent bladder passages, with scanty amount which often smart and burn, the 15 miles of kidney tubes may need flushing out. This danger signal may be the beginning of nagging backache, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes and dizziness.

Don't wait for serious trouble. Ask your druggist for Doan's Pills—used successfully by millions for over 40 years. They give happy relief and will help flush out the 15 miles of Kidney tubes. Get Doan's Pills.

Star Gazing in Hollywood » » » » » *by Jack Smalley*



Jean Harlow and Franchot Tone were just next door emoting . . . but Joan didn't mind! It was strictly a matter of business

With Gun And Camera

● Puffed with pride, we lay at your feet, dear reader, our proudest trophy. Stalking the two biggest stars in the Hollywoodland, we pursued Robert Taylor and Joan Crawford and shot them with our little camera. And here they are on the front cover to prove it.

It was a thrilling chase, too. Director Clarence Brown was in the midst of filming "The Gorgeous Hussy," and time was precious. But gracious Joan slipped away from the scene, with Bob clutched by the hand, and presto! they were captured by the lens of Messrs. Clendenin and Hansen, specialists in snapping set stills in color.

So here is the first natural color photo of your favorite, Mr. Taylor, in a pose which indicates how nice it is to be a popular star. True, Franchot Tone dropped in while Bob had his arms around his wife, but business is business in pictures. On the next stage Mr. Tone was clutching Jean Harlow most of the day in a scene for "Suzy," so what could he say? Jean and Joan have never been what you might call members of the same sewing circle, y'know, so maybe Joan was secretly pleased to be caught by her husband gazing soulfully into handsome Mr. Taylor's eyes. . . . Under the circumstances, wouldn't you?

Another Trophy

● Out at the studio of Edwin Bower Hesser, whose natural color portraits are without peer, we watched Ginger Rogers pose for next month's cover. The only way to catch the glorious red-gold shade of Ginger's silken hair is with a color camera. Someday a producer will wake up and put her in a technicolor picture.

She has finished "Swing Time" with Fred Astaire, and next will come a dramatic film, for wisely she alternates with dance and drama pictures.

Ginger's brain is as active as her body. When we finished shooting I asked her if she had any ideas for a pose. She tapped her cheek for a moment, reflecting. "Hmm . . . what do you think of this idea?" and she propounded it. Ginger skipped into the dressing room while we arranged the setting, and the result was a stunning cover used on MOVIE CLASSIC. She had tied a big scarf about her neck and waist. Seated in front of a half red half black background the effect was thrilling.



Ginger Rogers has pep, personality and a friendly attitude toward the world. Natural color photos bring out her true personality

When Stars Pose

● You learn much about the stars, watching them sit for color portraits. I asked Joan Bennett to pose for the September SCREEN PLAY cover, and she arrived promptly for her appointment, having selected a powder blue costume. A little hat to match the powder blue tailored suit fitted snugly over long blonde curls. Justly proud of her star sapphires, she rested her arm over a chair so they could be seen. It is hot under the lights; she is leaving for Europe; she has many things to do. But Joan is serene. She wants to please her fans and if this helps, well and good.

She is the exact opposite of sister Constance in temperament, though both are gifted with hard common sense. Not long ago Joan was obscure, Connie at the top. Now it is reversed. The fans didn't like Connie's harum-scarum ways, she irritated or enraged the press and the critics. Alienating the affections of the public is something that sister Joan will never do. Joan Bennett, under contract to Walter Wanger, will be a star long after many of her contemporaries have disappeared.

Pint-Sized Portrait

● When I looked through the finder of the color camera, tiny Janet Gaynor looked like a very small and very cuddly doll. She was sitting for Mr. Hesser for the September cover of MOVIE CLASSIC, peering demurely over a glittering fan. She has a small, confidential voice, made just to fit her. Janet likes to sit and talk about all sorts of things that interest her, including how color photos are made. She has an eager curiosity about life, and a retentive memory. Everything about her is expressive movement; she'll rest her chin on a pulled-up knee, her eyes will twinkle, her nose crinkle as she talks. Of all the stars, she is the only one who has this knack of being "just folks." She draws out your confidences and trades her own. Writers like to interview her because she invariably has a story.



Different as day from night in comparison with her sister . . . Joan Bennett listens to the radio in her home after a busy day at the studio



HERE COMES THE NEW GREYHOUND SUPER-COACH!

Most modern and luxurious vehicle on American highways

Smartly streamlined, smooth riding, roomy —it marks a bright new chapter in travel

It's here . . . the most striking development in modern travel history —a beautiful new super-coach, operated exclusively by Greyhound, over nation-wide highway routes. Utterly different from any other vehicle, it offers a brand new thrill in smart comfortable travel.

There are roomy individual chairs with extra deep cushions, folding arm rests, four reclining positions . . . seats high above wheel level, insulated from noise and vibration, with clearer, better observation above passing cars . . . baggage stored *underneath* in weather-proof, locked compartments . . . diffused tubular lighting—roll-down sunshades—adjustable rubber foot-rests—motor in rear for greater power, ease of operation.

Just compare this new Greyhound coach with *any* type of travel—land, sea or air—for smooth-riding comfort and luxury. Yet fares are far below even the lowest *second-class* rates of other transportation!





SEE AMERICA BEST BY GREYHOUND—AND SAVE DOLLARS ON EACH TRIP


BEECH-NUT GUM
a single stick will convince you . . . it is "Always Refreshing"
Beech-Nut Gum
Beech-Nut Gum
PEPPERMINT FLAVORED
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BEECH-NUT TRADE MARK REG.U.S.PAT.OFF.
CHEWING GUM
ALWAYS REFRESHING
BEECH-NUT GUM
PEPPERMINT FLAVORED

Hollywood

December

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DEATH IN THE CUTTING ROOM

KATHARINE HEPBURN: Portrait of a Rebel

NOV 16 1936
PERIODICAL DIVISION



JEAN PARKER
Natural Color Photograph

BE IRRESISTIBLE TONIGHT WITH IRRESISTIBLE PERFUME



YOUR LIPS INVITE ROMANCE WITH IRRESISTIBLE LIPSTICK

No wonder..

we can make this amazing offer

IF YOU DO NOT **Reduce** AT LEAST

3 INCHES in 10 DAYS

...it will cost you nothing!



"Reduced My Hips 9 Inches" Says Miss Healy

● "I am so enthusiastic about the wonderful results from my Perfolastic Girdle. It seems almost impossible that my hips have been reduced 9 inches without the slightest diet". —Miss Jean Healy, 299 Park Ave., New York



Thousands of attractive women owe lovely, slender figures to Perfolastic!

BECAUSE we receive enthusiastic letters from women all over the country in every mail... because we find that most Perfolastic wearers reduce their waist and hips *more* than 3 inches in ten days ...we know we are justified in making YOU this amazing offer. We are upheld by the experience of not one but thousands of women. The letters below are but a few examples chosen at random.

Massage-like action reduces quickly!

You need not diet or deny yourself the good things of life. You need take no dangerous drugs or tiring exercises. You *appear* inches smaller the minute you step into your Perfolastic, and then comfortably, quickly...without effort on your part...the massage-like action *actually* reduces you at just those spots where excess fat first accumulates.

Read these amazing unsolicited letters!



"LOST 60 POUNDS"
"I have reduced my waist 9 inches, my hips 8 inches and lost 60 pounds! I can't thank Perfolastic enough."
Mrs. W. P. Derr, Omaha, Neb.

"A GIRDLE I LIKE"
"I never owned a girdle I liked so much. And I reduced 26 pounds"
Miss Esther Marshall, Vallejo, Calif.

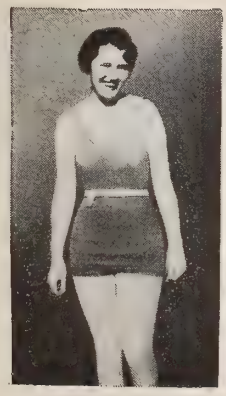
"6 INCHES FROM HIPS"
"I lost 6 inches from my hips, 4 inches from my waist and 20 lbs."
Mrs. J. J. Thomas, New Castle, Pa.

The excerpts from unsolicited letters herewith are genuine and are quoted with full permission of the writers.

Notary Public

"HIPS 12 INCHES SMALLER"
"I just can't praise your girdle enough. My hips are 12 inches smaller."
Miss Zella Richardson, Scottdale, Pa.

"LOST 49 POUNDS"
"Since wearing my Perfolastic I have lost 49 pounds. I wore a size 40 dress and now wear size 36."
Miss Mildred DuBois, Newark, N. J.



"REDUCED FROM SIZE 42 TO SIZE 18"
"I used to wear a size 42 dress and now I wear an 18! I eat everything."
Mrs. Essie Faust, Minneapolis, Minn.

"REDUCED 6½ INCHES"
"Lost 20 pounds, reduced hips 6½ inches and waist 5 inches. I should be lost without Perfolastic"
Mrs. I. C. Thompson, Denver, Colo.

"SMALLER AT ONCE"
"I immediately became 3 inches smaller in the hips when first fitted."
Miss Ouida Browne, Briarcliff Manor, N. Y.



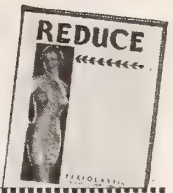
"REDUCED FROM 43 TO 34½ INCHES!"
"My hips measured 43 inches. I was advised to wear Perfolastic after a serious operation and now my hips are only 34½ inches!
Miss Billie Brian, La Grange, Ky.

"LOST 47 POUNDS"
"When I first got your girdle my hips measured 51 inches and I weighed 215 pounds. Now I measure 42 inches and weigh 168 pounds."
Mrs. E. M. Riggins, Memphis, Tenn.

Surely you would like to test the PERFOLASTIC GIRDLE and BRASSIERE ... for 10 days without cost!

You cannot afford to miss this chance to prove to yourself the quick reducing qualities of Perfolastic! Because we are so sure you will be thrilled with the results, we want you to test it for 10 days at our expense. Note how delightful the soft, silky lining feels next to the body... hear the admiring comments of friends.

SEND FOR FREE BOOKLET!
Let us send you a sample of material and FREE illustrated booklet, giving description of garments, details of our 10-day trial offer and many amazing letters from Perfolastic wearers. Mail coupon today!



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Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Up!™ Brassiere, also sample of perforated material and particulars of your
10 DAY FREE TRIAL OFFER!

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Address.....

City..... *State*.....



She's back *(and will you ever forget her in "Broadway Melody of 1936")* in the Biggest Musical Show of this Year...M-G-M's dazzling successor to "Great Ziegfeld" ...brim-full of brilliant scenes, thrilling dances, gorgeous girls, and stars—stars —STARS! The Cole Porter songs are swell *("Easy to Love", "I've Got You Under My Skin", "Swingin' The Jinx Away", "Hey, Babe, Hey",* and lots more).

BORN TO DANCE

Starring **ELEANOR POWELL**

with

JAMES STEWART · VIRGINIA BRUCE

UNA MERKEL · SID SILVERS · FRANCES LANGFORD

RAYMOND WALBURN · ALAN DINEHART · BUDDY EBSEN

A Metro-Goldwyn-Mayer Picture · Directed by Roy Del Ruth

Accept No Substitutes! Always Insist on the Advertised Brand!

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DECEMBER, 1936
Vol. 25 No. 12

Hollywood

Fawcett's
THE Accurate Colorful Timely MAGAZINE

W. H. FAWCETT, Publisher — TED MAGEE, Editor

ON THE COVER



Lovely Jean Parker occupies the front cover this month in a natural color photograph by Edwin Bower Hesser. Next month: A Hessercolor photo of Merle Oberon

Staff Cameraman: CHARLES RHODES
Editorial Offices:
7046 Hollywood Blvd., Hollywood, Calif.

Watch for the January issue of HOLLYWOOD Magazine, on sale December 8. Buy your copy before your dealer sells out!

Table of Contents

SPECIAL FEATURES

Putting a Director on the Spot! 20
Jack Holt gets back at the head man.
KATHARINE HEPBURN: A Portrait of a Rebel 24
She always had a mind of her own, even as a youngster!
They'd Hang Claudette Colbert for a Witch! 27
Giving you a glimpse of the star before she bumped her head.
Victor McLaglen: Tough Actor 31
An unvarnished biography about an unusual fellow.
Death on the Cutting Room Floor! 32
Cold-blooded murder, committed with scissors!
James Stewart: Unmarried but Willin'! 50
A frank glimpse into the life of a bashful actor.
A Villain at Home: C. Henry Gordon 52
He's not such a desperate chap off the screen!
They Call Her Margo—for Short! 58
Spending five minutes with her, you'll learn a lot.
Telling Tales Out of School 60
Go behind the scenes with us to hear the story of Our Gang!

BEHIND THE SCENES

Buck Jones on Location—A Melodrammer, Slightly Goofy! 28
It isn't all work on the set, especially up in the mountains!
Good Earth Ready at Last! 29
Why you may expect great things of this Chinese epic.
How Porky the Pig Became a Star! 30
Now you can learn how animated cartoons are made!

EVERY MONTH IN HOLLYWOOD

Hollywood Newsreel 6
Bob Taylor Contest 10
Hollywood Beauties, Born to Dance 13
Letters to the Editor 14
Mervyn LeRoy Trademark Contest 18
Vital Statistics 19
Charles Rhodes' Eyewitness Photos 23
Topper's Reviews 33
Hollywood Youngstars 40
For Your Entertainment 42
Beauty: It's a Gift 44
Hitting on High with Hamm Beall 46
Gloves Through the Ages 56
Cross Word Puzzle 66
Star Gleams 74

NEWS—AND A PLEDGE

With this issue Fawcett Publications is pleased to announce the LARGEST circulation in its history. Similarly, the month of November brought the largest advertising receipts to date.

The Fawcett organization and HOLLYWOOD Magazine are quick to acknowledge that this tremendous upturn is due to the amazing interest shown by the nation in our publications. In return, HOLLYWOOD Magazine's staff makes this pledge to its hundreds of thousands of readers: We shall continue to provide you monthly with crisp news, concise, colorful articles, timely photographs—a magazine free from gingerbread but packed with facts! We are proud of the reputation this publication has made as filmland's straightforward NEWS magazine.

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Harry Hammond Beall, Managing Editor

Another Dizzy Spell!



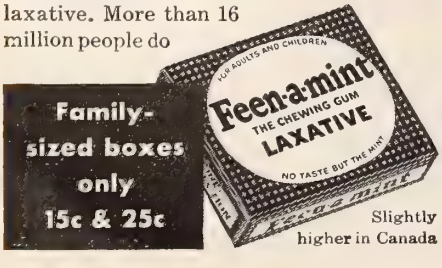
● I had one of those dizzy spells that made me feel sick all over. Felt bilious, nervous. My complexion was a sight. The trouble? Constipation! Then I remembered FEEN-A-MINT. I didn't think it could be as good as my friends all said it was but I decided to try it. I chewed one tablet. Now I wouldn't *think* of using any other laxative.



● When you feel "all clogged up" chew a dainty tablet of FEEN-A-MINT for 3 minutes—or longer if you wish. It's this 3 minutes of chewing, medical science has proved, that helps make FEEN-A-MINT different, so thoroughly dependable, such a blessing to constipation sufferers. You'll like the cool mint flavor of FEEN-A-MINT. It's convenient and so economical too!



● Next day—happy, full of vim and pep! Bowels regular. FEEN-A-MINT brings blessed relief. It's so gentle. There's no griping, nausea, nor disturbance of sleep. Non-habit-forming. Don't tolerate constipation another day. Use FEEN-A-MINT—the delicious chewing gum laxative. More than 16 million people do



Slightly higher in Canada

Hollywood Newsreel

Simone, the Lonely One

Undoubtedly the most talked about young woman that Hollywood has known in many years is Simone Simon. It would be futile to attempt any box score on her heart interests, because she has been seen at the gay spots with so many of the young eligibles of filmdom. Why she doesn't keep company with any one swain for very long may be attributed to one of two reasons. The first is her peculiar temperament, which allows for a very scrappy disposition, and the second is that when she first landed here she told the folks at the studio that there was somebody in Paris who really mattered!

• •

Bob's Income Soars

It could only happen in Hollywood. Two years ago Bob Burns was trying to sell his radio wares, bazooka, wit and all, for twenty-five dollars an appearance. And, if he couldn't get twenty-five dollars, he'd take ten. Then came his first radio break and his subsequent two picture contract with Paramount. And next year Bob's income will run about $400,000. Paramount is paying him $60,000 per picture for three pictures. He will make a film at another studio for $75,000, get a minimum of $68,250 (and probably more) from his radio work. Newspaper syndication of his new daily column will net $26,000 and the rest will come from personal appearances, sale of bazookas and the many other avenues of revenue open to a man who has made good.

• •

Blondell-Powell Split!

Joan Blondell and Dick Powell had hoped that their honeymoon would be



—Fawcett Photo by Charles Rhodes

Those popular newlyweds, Mr. and Mrs. Arthur Hornblow (Myrna Low) attend the star-studded première of *Romeo and Juliet* at the Carthay Circle theatre in Los Angeles. Doesn't Myrna look happy?



Mr. and Mrs. Fredric March (Florence Eldridge) are surprised by Charles Rhodes while they are discussing the merits of a recent gala opening. Or maybe Freddie is telling his lovely wife that he has spied a friend down ahead of them and will "be right back"

culminated by an assignment for the both of them to play in *The Singing Marine*, which will be Dick's next picture for Warner Brothers. But no such luck. The studio probably figures they are both able to carry pictures in their own names, so Dick will have to go into the picture with some studio contractee of lesser importance than his charming bride.

• •

Barrymore Gets Around

John Barrymore reminds even his closest pals of a prize fight broadcast. First he's up, then he's down, then he's up, and so on. But with it all he seems to do pretty well in the matter of keeping his name before the public. And he's making his share of the money, too. The other day he popped in at M-G-M studio to say hello to brother Lionel on the *Captains Courageous* set, kiss the hand of Garbo on the *Camille* set and make eyes at a couple of especially good looking extras before vanishing through the big studio gates. The Caliban-Ariel thing seems to be definitely in the past.

• •

Trail of Bad Luck

Gertrude Michael certainly had plenty of tough luck as she rushed for England to make a picture there. First she was late in arriving at the airport with the big party of friends who threw a luncheon in her honor on the day of departure. The plane was to leave at 2:10 p. m. and as she drove up, she heard the announcer calling the plane for New York. So she tossed a few good-bye kisses and jumped into the big ship.

When the stewardess asked her for her ticket in mid-air, she found she was en route to San Diego instead of New York. After flying all the way to the southern city and back, she got a plane for New York which would have landed her there just in time to board the Normandie. But en route east she became terrifically ill

[*Continued on page* 8]



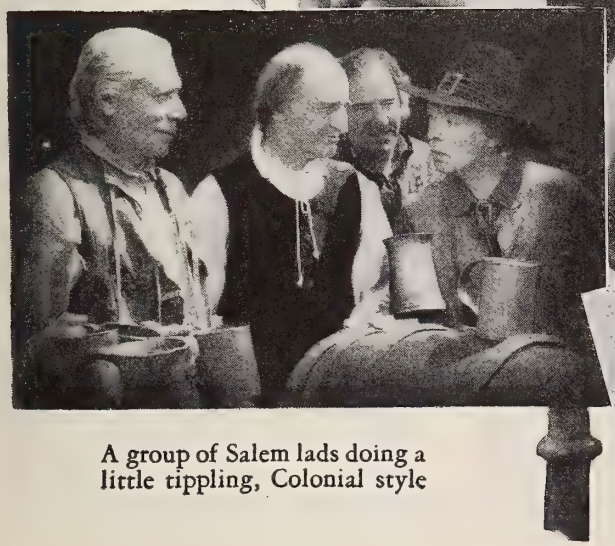
Frank Lloyd reads an amusing page in the script to the two stars, Claudette Colbert and Fred MacMurray

With Frank (Mutiny on the Bounty) Lloyd as producer-director, with your favorites, Claudette Colbert and Fred MacMurray, in the lead roles, Paramount's "Maid of Salem" sweeps before the cameras. Here are the first glimpses of this mighty picture of a love which braved the blazing fury of Colonial New England's witchcraft persecutions.

Claudette Colbert as Barbara Clarke, the little "Maid of Salem"



One of the Salem gentry who has talked back to the law gets a day in the stocks



A group of Salem lads doing a little tippling, Colonial style

Claudette Colbert and Fred MacMurray in "MAID OF SALEM"

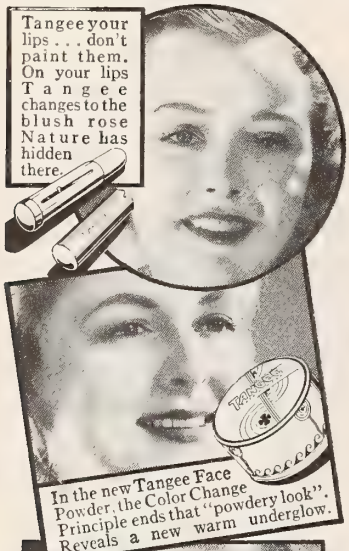
A Paramount Picture with Harvey Stephens and Edward Ellis. Produced and Directed by FRANK LLOYD

(Advertisement)

HOW TO AVOID THAT "*Made-up*" LOOK

Be colorful . . . but not painted. The Color Change Principle available in Tangee lipstick, powder and rouge intensifies your own *natural* coloring.

Today it is quite simple to make the most of your own natural skin tones. The Tangee cosmetic principle brings out a liveliness and sparkle in your lips, cheeks and skin that is yours alone, because it is *your* coloring. Exactly how the Tangee Color Change Principle accomplishes this is explained in the pictures below. It will take you 22 seconds to read how to be lovelier . . . in your own way.





Insist upon Tangee for all your make-up essentials. Only in Tangee can you obtain the Color Change Principle. Powder is 55¢ and $1.10. Rouge, compact or creme, each 83¢. Lipstick is 39¢ and $1.10.

• **BEWARE OF SUBSTITUTES!** *There is only one Tangee—don't let anyone switch you. Always ask for* TANGEE NATURAL. *If you prefer more color for evening wear, ask for Tangee Theatrical.*

World's Most Famous Lipstick

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Rush Miracle Make-Up Set of Miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢(stamps or coin). 15¢ in Canada.
Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

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*City*_____ *State*_____

Hollywood Newsreel

(Continued from page six)

from toxic poisoning and had to be rushed to a hospital while the giant of the sea sailed without her.

• •

Jean's Hair May Change Color

Note to gals who keep up on film fashions: Don't be surprised if you hear, sudden like, that Jean Harlow has gone back to the platinum blond hair that made her so famous.

• •

Ice Queen Scores

You can count on a whole cycle of ice skating pictures, probably with musical backgrounds. Sonja Henie is now finishing up *One in a Million* for Twentieth Century-Fox and her erstwhile exhibition partner, Jack Dunn, is under contract at Universal. The skating sequences in the Henie picture are so thrilling and intriguing that those who were watching the rehearsals broke out in constant applause.

• •

Marriage Draws Crowds

There was plenty of celebrating when Ann Sothern became the bride of Roger Pryor. Practically everybody in pictures turned out for the event and the party which followed the midnight ceremony lasted well into the next day, until the happy couple flew away to Chicago on their honeymoon.

• •

Typical Marx Yarn

Well, it's what comes from having too big an estate. Chico Marx paced the floor of his Beverly Hills mansion for two hours. He couldn't work, he couldn't sleep, in fact he couldn't do anything but be upset because a dog had been barking for two hours straight. Finally he called the police and he told them that if they couldn't debark the hound, he would gladly file a complaint against its owner. Imagine his surprise when he found that the dog belonged to himself.

• •

The Gables Don't Meet

Hollywood really marvels at the way the Clark Gables manage to miss one another, since they both go to so many parties. Clark is constantly in company with the vivacious Carole Lombard and they get plenty of invitations. So does Mrs. Rhea Gable, who is still the legal wife of Clark. But somehow, they never chance to meet and their friends are wondering if they have an arrangement about exchanging invitations so as to avoid embarrassment for themselves and their friends. Incidentally, Clark and Carole seem just as infatuated with each other as when they first gave Hollywood a jolt by stepping out together.

• •

Norma Faces the Future

Regardless of what you read elsewhere, it isn't at all likely that you will see Norma Shearer on the screen again. The death of her husband, Irving G. Thalberg, was a mighty hard blow and she has told those personal friends who have seen her (and they've been mighty few, indeed) that she is through with pictures and will devote herself to her two young children.

However, there are those who say that work is the cure for heartache and despite the fact that Norma inherited more than

[*Continued on page 37*]



Lili Damita and her husband, Errol Flynn, were snapped at the recent Pacific Southwest Tennis Matches. It looks as though Lili would like to join the contestants



—Fawcett Photo by Charles Rhodes

Also at the Tennis Matches were beautiful Paulette Goddard and her ever-present escort, Charlie Chaplin. Paulette has been photographing the games with her own movie camera

WINNER OF THE LAUGH SWEEPSTAKES!

THE PICTURE OF THE MONTH

Thanks to the inspired "Oiwin" of that bewildered young man, Frank McHugh, "THREE MEN ON A HORSE" is both the picture of the month and the farce of the year! Take our tip and be in the grandstand when it romps into town!





'Oiwin' had two great passions —poems and ponies. But when his tearful bride faced him with a notebook filled with strange feminine names and numbers 'Oiwin' became an "also ran!"



The "mob" discovered 'Oiwin' and found a walking gold mine. His penchant for picking ponies made paupers out of bookies but millions for the mob!

"Oiwin, you're the first guy to really prove that man's best friend is the horse."

"It's the horse that deserves the credit—all I did was pick him—he had to go to the trouble of running."





When his bride found out that the names in the notebook weren't pretties but ponies—all was forgiven—and 'Oiwin' forgot about races and went back to rhymes. It's the big cheek-to-cheek finish of the Laugh Sweepstakes of the year!



"3 MEN ON A HORSE"

"Three Men On a Horse," the sensational stage success is in its second big year on Broadway and still going strong! The greatest comedy hit in 10 years played by 6 companies in 4 countries to capacity crowds!

Warner Bros.

A MERVYN LEROY Production with

FRANK McHUGH as "OIWIN"

JOAN BLONDELL

GUY KIBBEE • CAROL HUGHES • ALLEN JENKINS

SAM LEVINE • TEDDY HART



HINTS for the EYES OF WIVES!

by *Jane Heath*

● UNLESS you have one of the rare husbands who is amused to watch mysterious beauty rites, it's up to you to join the secret association of KURLASH enthusiasts. These wise ladies keep a little private *cache* of KURLASH products and slip away for a few minutes' beauty conference with them daily. Husbands are entranced with the *results*—and *never know* why wives look prettier.

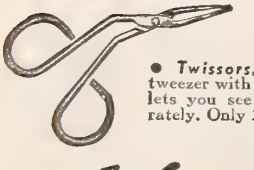
You can whisk your lashes into KURLASH ($1 at good stores) in a split second. When they emerge, they'll be curled back soulfully—looking longer and darker, making your eyes larger. No heat; no cosmetics—nothing to arouse husbandly suspicions. Do not hesitate to use these other *absolutely undetectable* KURLASH products also. Try them in private . . . and give your husband a BEAUTIFUL surprise today.



● ***Lashtint Compact.*** A patented mascara case with a little sponge, *ensuring just the right consistency* to darken the lashes naturally without stiffening or caking them. Waterproof. In black, brown or blue. $1.



● ***Kurlene.*** Dresses the lashes, keeps them soft and silky, darkens them, tends to make them grow longer and thicker—and, either alone or mixed with a little Shadette (not illustrated, $1) in a shade to match your eyes, gives the youthful shiny-lidded look that is so flattering. 50c and $1 sizes.



● ***Twissors.*** The little miracle tweezer with curved scissor-handles lets you see to trim brows accurately. Only 25c.

Kurlash

Write JANE HEATH *for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-12. The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.*

LETTER CONTEST

Win Bob Taylor's Monogrammed Prize



Bob Taylor offers a monogrammed prize in this month's contest! We can't reveal the nature of the valuable prize until we know whether the winner is a man or a woman!

HOW WOULD YOU like to own a valuable prize bearing Bob Taylor's own monogram? HOLLYWOOD Magazine offers just such an award this month to some lucky writer who submits the best letter to the editor this month! Read the rules carefully and then join in the contest. Even if you lose you may be one of many writers who will receive a dollar bill for having a letter published!

HOLLYWOOD Magazine wants interesting, stimulating and concise letters from its readers. To accomplish this purpose and improve the general quality of the letters, the editor joins with M-G-M and Bob Taylor in this contest offer.

Write your letters about anything related to the motion picture world. Perhaps there is something you would like to see on the screen, or in this magazine that hasn't been suggested before. You may have a comment about your favorite star—or an actor you don't like! Whatever it is, HOLLYWOOD wants to know what is in the minds of its readers!

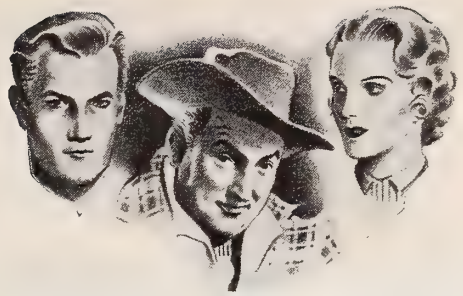
[*Continued on page* 38]

POPULARITY BALLOT

Following are the ten stars, listed in the order of their popularity, which are my current favorites. I understand that my choices have no bearing whatever on the letter contest.

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....
7. .....
8. .....
9. .....
10. .....

(Results of this poll will appear in an early issue of HOLLYWOOD.)



SAMUEL GOLDWYN

PRESENTS

Edna Ferber's

"COME AND GET IT"

with

EDWARD ARNOLD

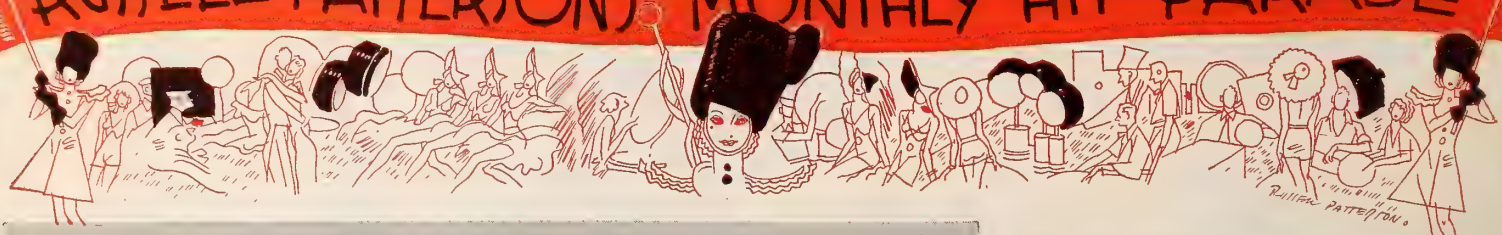
JOEL McCREA • FRANCES FARMER

MADY CHRISTIANS • WALTER BRENNAN

THE AUTHOR OF "CIMARRON" AND "SHOW BOAT"
WRITES ANOTHER TRULY BIG STORY...AS
TOWERING IN ITS POWER AS THE GIANT
TIMBER FASTNESS WHOSE STORY IT TELLS

Released thru
UNITED ARTISTS

RUSSELL PATTERSON'S MONTHLY HIT PARADE



3 GREAT *Contributions* TO GREATER ENTERTAINMENT

By RUSSELL PATTERSON

FOR months Hollywood has been predicting that this would be the greatest movie season in history. Well, I've just been looking over some of the screen capital's coming product, and all I can say is—Hollywood wasn't fooling! Don't misunderstand me. I'm not a movie expert—but I know what I like. And I want to tell you, in a few well-chosen words—and pictures—about the three approaching attractions that I like best.



Bing swings into his biggest laugh show, with 5 new song hits, in "Pennies From Heaven"

The first one you'll see will be the new Bing Crosby show—"Pennies From Heaven". Here's the *funniest* picture Bing's ever made. It's his first for Columbia—an engagingly human romance with five grand new songs. And how Bing sings them, with plenty of inspiration from Madge Evans, who grows lovelier with every film. Their love affair literally starts on a dime—and almost ends in jail, when Bing takes under his wing an irrepressible little gamin (Edith Fellows, the 10-year-old who scored so heavily in "She Married Her Boss").

And don't miss Irene Dunne in "Theodora Goes Wild"! This mad, merry Columbia film is one of the biggest comedy surprises the screen has sprung in years. This story of a girl who starts half-a-dozen near-divorces trying to get her man, will have you howling from the very first foot. Melvyn Douglas is splendid as a New York artist who brings out the worst in small-town Theodora—more, in fact, than he bargains for!

But the *greatest* treat that screendom has in store for you is Frank Capra's magnificent production of "Lost Horizon", a film that, without question, will take its place among the ten finest pictures ever produced. The story was adapted by Robert Riskin from James Hilton's world-famous novel, with Ronald Colman in the star rôle...a combination that is nothing short of inspired. Obviously Columbia has expended a fortune on this film, but to my mind it's money well spent. The picture is spell-binding, with its strange story of five people kidnapped and whisked far beyond civilization, imprisoned in a paradise where people never age. Capra has definitely topped his "It Happened One Night" and "Mr. Deeds" in this one.



"Lost Horizon" won't actually reach the screen for some time yet. But when it does, you'll agree that this grand picture alone would have made good Hollywood's boast about its "greatest movie season".



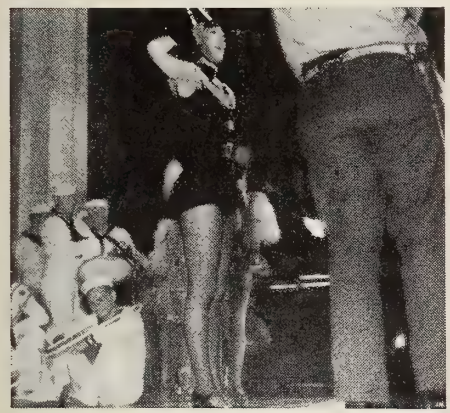
Columbia is rumored to have spent two millions on its production of "Lost Horizon". Here are Ronald Colman and Margo in a tense scene, with producer Frank Capra in inset.

Behind The Scenes

Hollywood Beauties—Born to Dance!



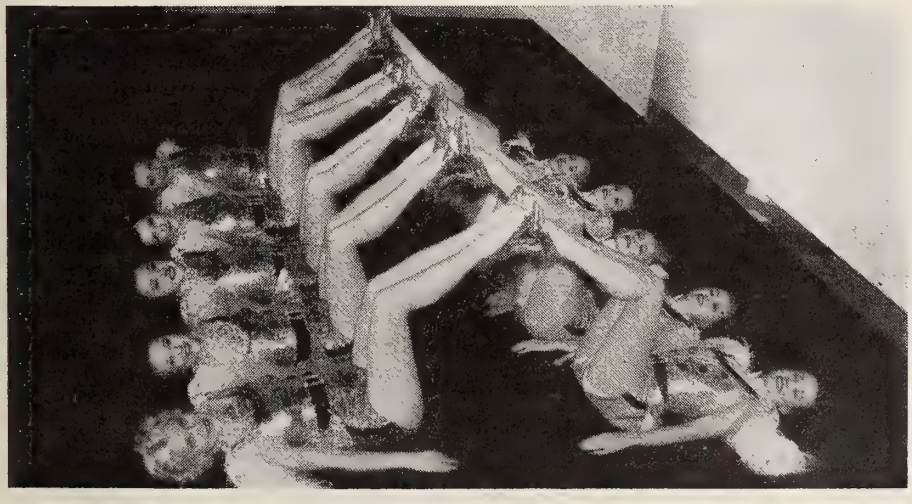
Streamlined, they call these toe artists on the *Born to Dance* set at M-G-M. The picture features Eleanor Powell, queen of all tappers, surrounded by an excellent cast



Leave 'em with a smile! Eleanor Powell finishes her tap routine with a grin and a salute



Time out for a snooze! This chorine, worn out from six hours of dancing, slept soundly



More streamlining—and these girls are built for speed when it comes to dancing. You'll see them in M-G-M's magnificent picture, *Born to Dance*, which will be released soon

Learn more about this AMAZING AMERICA



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FREE—a fascinating booklet of strange and unusual places

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So Greyhound has gathered together in one colorful booklet nearly 150 of the strangest and most interesting curiosities to be found on this continent—has pictured and described each for your enjoyment. This booklet is free just for sending the coupon below.

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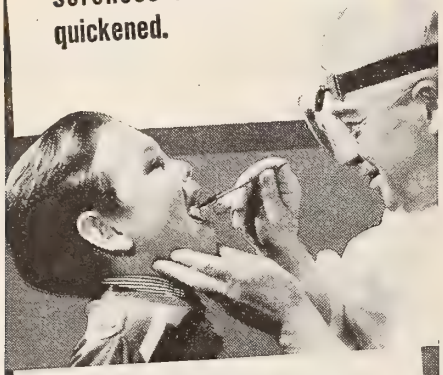
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Mail this coupon to nearest information office (listed above), for your copy of "This Amazing America." If you want fares and route information on any trip, jot down place you would like to visit, on margin below.

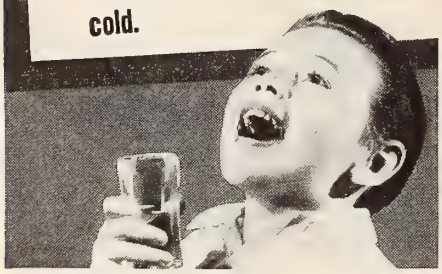
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SORE THROAT...
surface germs are destroyed, soreness relieved, healing quickened.



When you Gargle with
PEPSODENT ANTISEPTIC...
you continue your doctor's treatment by destroying surface germs, relieving the cold.



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● The reason doctors have you gargle is to relieve soreness, kill germs. So remember, Pepsodent Antiseptic is three times as powerful in killing germs as other mouth antiseptics. You can mix Pepsodent with two parts of water and it still kills germs in less than 10 seconds! Thus Pepsodent goes 3 times as far—saves you ⅔ of your money.

So active is Pepsodent that, in recent tests on 500 people in Illinois, Pepsodent users got rid of colds twice as fast as others! Get either the 25c, 50c, or $1.00 Pepsodent Antiseptic at any drug counter, and see for yourself how pleasantly effective it is.



Our Readers Write

But Right or Wrong—Our Readers!



More women figure prominently in the making of *Craig's Wife* than in any other current film production! Snapped at Columbia during shooting of the picture: Viola Lawrence, film editor; Rosalind Russell, the star; Mary McCall, Jr., scenarist; and Dorothy Arzner, the director

Apologies To the Living!

Dear Editor:

In the October issue of HOLLYWOOD Magazine (page 29) I noticed Alexander Gray's name listed among those of the stars who have passed away. Can you tell me where and when he died?

Thanking you kindly in advance for this information, I remain

Truly yours,
Alice M. Brocklage,
Tuberculosis Hospital, Toledo, Ohio.

Dear Editor:

I have just finished reading the October HOLLYWOOD Magazine. It's a grand source of information about the stars and I enjoy reading it. However, I was sincerely sorry to read on page 29 under the title *Why They Are Fallen Stars* that Mr. Alexander Gray is dead. I should like to know if this is the same Alexander Gray of musical comedy fame, the same tenor who sang over the radio at one time for a cigarette concern.

Very truly yours,
Beatrice Derrickson,
4924 North 12th Street, Philadelphia, Pa.

Dear Editor:

On page 29 of your October issue of HOLLYWOOD Magazine, in column one under the heading "Why They Are Fallen Stars," you list me among the dead ones.

Were I dead I'm sure I'd turn over in my grave, being listed among "Fallen Stars," and as I am very much alive, I definitely rise to object.

In defense, may I advise you that I left Hollywood the day after my contract expired in 1930? I made six pictures for First National, all musical, four of them in technicolor. In other words, I pioneered in the development of sound pictures—and I didn't like it. That's why I left Hollywood.

I've been quite successful in radio work. My most recent program was for Chrysler Motors, which finished for the summer on June fourth. It was a coast-to-coast hook-up!

Naturally, I shall greatly appreciate a statement to your readers to the effect that I am very much alive—in every phase of the word.

With every good wish for you and your publication, I am

Very truly yours,
Alexander Gray,
The Lambs, 130 West 44th Street,
New York, N. Y.

HOLLYWOOD Magazine congratulates Alexander Gray for being alive and well, apologizes for its error in listing him as deceased. The mistake was committed by a special writer, assigned to handle the subject in the October issue. Many other letters were received from readers regretting the "news" of his death. Alexander Gray obviously still has many well-wishers and followers.—The Editor.

● ●

Ringing Saville

Dear Editor:

Your letter and Margaret Sullavan's beautiful wedding ring has just been received. The ring is truly lovely and I am delighted to have it. Everyone to whom I have shown this ring exclaims over its beauty.

I was indeed surprised to discover that the ring was Miss Sullavan's own personal ring. I was under the impression that it was just a ring purchased for her part in the picture *Next Time We Love*. Therefore, it is just that much more amazing and enjoyable to me.

I wish to thank you for having such a wonderful contest. Be assured I shall always have a great appreciation for HOLLYWOOD Magazine and for Margaret Sullavan.

Thanking you again for this perfectly beautiful

PRIZES FOR YOUR LETTERS

Some lucky reader of HOLLYWOOD Magazine will receive a valuable prize from Bob Taylor for writing the most interesting letter to the editor this month. Dozens of others will receive crisp dollar bills in return for their letters. See page 10 for details of the contest!

ACCEPT NO SUBSTITUTES! ALWAYS INSIST ON THE ADVERTISED BRAND!

platinum and diamond ring, and assuring you that I shall never again think any contest is "framed," I am

Gratefully yours,
Sara O. Saville,
1910 Fulton Street, San Francisco, California.

• •

But Still Reads HOLLYWOOD

Dear Editor:

Recently a famous writer said he never read fan magazines; he merely looked at the pictures. I take this to mean he found the printed matter stupid.

I agree with him. The result of an interview, in most cases, makes both the star and interviewer sound like asses. Listen to this bit from a fan magazine (Not HOLLYWOOD): "They agreed that he (Eric Linden) was a hyper-sensitive young genius working his way into an unnecessary fury—a poet out of place!" (Take your place with Keats, Eric.)

Or this, from another: "A good fairy! A sunbeam!" (It's Mary Carlisle, kiddies.)

Some more: "It took San Diego citizenry twenty months to accept Minna Gombell as a person and not as an actress into its charmed circle." (Why live in such a snooty place, Minna? Or is it just the old publicity hooey?)

Very truly yours, Mrs. A. Meeks,
4422 Berryman Avenue, Culver City, Calif.

It was not publicity, and it was not "snootiness." In any community not actually connected with motion pictures, an actress is considered something of a novelty at first and is looked upon with something akin to awe. In Miss Gombell's case, she was accepted with open arms as soon as it was discovered what a really charming, intelligent person she is.—The Editor.

• •

This Soothes Us!

Dear Editor:

I certainly am grateful to Joan Crawford for revealing the *true* Bob Taylor in the September issue of HOLLYWOOD Magazine.

After reading this story I was perfectly convinced he is not only handsome in looks, but also in character. So—three cheers and a million bouquets to the screen's most perfect male personality!

Miss Francine Bittner,
141 Strauss Street, Buffalo, N. Y.

• •

Holding Her Heart Strings

Dear Editor:

As I was telling some of my friends the other day—it's just a sin for any man to be as pretty as Robert Taylor is! Here in San Antonio (and everywhere else, I suppose) he is going to break many a gal's heart when he gets married. For example, I know a girl who is sure she is going to marry Bob, but gosh—if he even went so far as to see her, he would drop dead! She is five feet eleven inches tall, weighs 165 pounds, and is a dizzy blond at that. I reckon I'm about the only one of my friends not daffy over him. . . .

But—he *is* a honey, isn't he? But I certainly won't lose my heart to him! No, sir!

Yours truly, Mary M. McGarraugh,
Sunshine Ranch, San Antonio, Texas.

• •

Topper Tips His Hat

Dear Editor:

This letter is in appreciation of Topper. To me he is the whole film industry. No matter how much money was spent on a picture, or who plays the leading parts, if Topper hasn't his high hat off, or at least grinning, I don't feel badly when I miss that picture.

Topper's honesty is amazing! But he is doing a great bit of work. When he has that indifferent look or looks downright disgusted, directors and actors must take notice! It's their funeral. Topper is only the undertaker.

I think one reason why Topper looks downhearted often, is the director's own fault. Actors and actresses are scheduled for so many pictures a year. When the time is limited and the pictures have not been completed, a mediocre story is selected to carry out the contract, with the result that the picture is poor, the actors lose their rating with the public and moviegoers are critical. And Topper doesn't lift his hat, or give us a smile.

I hope that the new year will see the man with the top hat in a joyous mood most of the time and with his hat off often—and long may it wave.

Mrs. John J. Cashman,
4 Tyler Place, Amherst, Mass.

Topper is truly grateful for your praise. This young man in the cartoon is appar-

[*Continued on page* 16]



Now...
a lovelier way to avoid offending!

KEEP *Fragrantly* DAINTY
...BATHE WITH THIS LOVELY PERFUMED SOAP!

YOU are so much more than just sweet and clean, when you bathe with Cashmere Bouquet!

For while its rich, deep-cleansing lather guards you completely from any chance of body odor . . . its exquisite, flower-like perfume keeps you alluringly fragrant.

Hours after you step from your bath Cashmere Bouquet's flower-like scent still clings glamorously about you . . . because it has the *lingering* quality found only in rare and costly perfumes!

No wonder fastidious women all over America now bathe only with Cashmere Bouquet . . . the perfumed soap that brings you a *lovelier way* to avoid offending!

Use this pure, creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics; makes your skin alluringly clear and smooth.

And now Cashmere Bouquet Soap costs only 10¢ a cake! The same long-lasting soap which has always been 25¢. Exactly the same size cake, scented with the same delicate blend of 17 exquisite perfumes.

You will find this lovely Cashmere Bouquet at all drug, department and ten-cent stores. Why not get three cakes today?



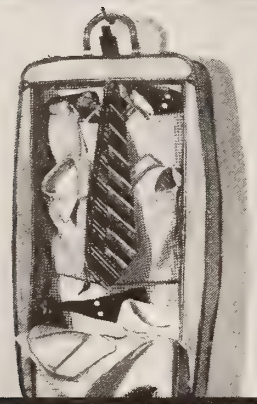
Cashmere Bouquet
NOW ONLY 10¢ - THE FORMER 25¢ SIZE

TAKE A GIFT TIP FROM GEORGE RAFT

Paramount's famous star travels with VAL-A-PAK, the only piece of luggage that will deliver a suit en route as freshly pressed as when it's packed.



VAL-A-PAK is literally a portable clothes closet. Separate compartments for shirts, underwear, etc. Everything orderly and easily accessible.



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VAL-A-PAK comes in fabric and leather models ranging in price from $8.95 to $50.00. At leading luggage and men's wear shops. Atlantic Products Corporation, Trenton, New Jersey.

Prices West of The Mississippi 10% Higher

Patented

THE Styled Val-a-Pak WARDROBE

Our Readers Write

(Continued from page fifteen)

ently very popular. This is proved by the fact that he is being copied by at least two other magazines.—The Editor.

• •

Change of Rôle Requested!

Dear Editor:

Film-goers are jubilant at the changes in some of filmdom's darlings: Joan Crawford in a costume picture! Whew—*what a relief* after being surfeited with Adrian's sleek, shimmering, glove-fitting gowns!

The languid, drooping and half-asleep Dietrich was actually allowed to be a human being in *Desire*. She was witty, wise-cracking and thoroughly *believable*. Jean Harlow also got a new deal in *Suzy*, with considerably less emphasis on *sex*.

Why not pension off a few of the others from their moth-eaten types? For example, Robert Taylor could probably get along much better without being given such drunken, silly parts. Garbo would be lovely in an up-to-date flicker instead of the tear-jerking "drammers" ordinarily chosen by her studio.

Producers, get the stars out of a rut! Just look what varied rôles have done for Gary Cooper and Claudette Colbert.

Corinne Childers,
506 Clement Avenue, Charlotte, N. C.

In *The Gorgeous Hussy*, Robert Taylor is given an historical rôle. In *Camille* he is given a different characterization, playing opposite Garbo. Marlene Dietrich's new picture, *The Garden of Allah*, in which she will be photographed in technicolor, will be a surprise to her fans. The producers endeavor to give their stars a change of rôle whenever possible, but stories on hand must frequently be utilized first.—The Editor.

• •

He Would Reverse The Order

Dear Editor:

When I had my first engaging conversation with *the* girl, I used words and manners of Robert Taylor in his romantic love scenes with his film "sweeties."

Being a bashful, unattractive little fellow myself, I cannot help but envy his "way with women."

Another thing . . . it is almost always the man who runs after the lady! I'm self-conscious, and would appreciate having the order reversed. Did you see Fay Wray going after her man in *The Roaming Lady?* I think the girls should be permitted to run after *us* awhile!

Sincerely,

John Enders,
2306 N. 12th Street, Milwaukee, Wis.

• •

Casting From New Hampshire

Dear Editor:

I'd give anything I own to see Charlie Chaplin doff the mute character he has portrayed for so long and loves so well, and step out as—well, just himself! He would be a sensation as an up-to-date comedian.

ZaSu Pitts would do splendidly in a sober rôle, for a change, with proper make-up. She has waved her hands and said, "Oooooh, myye" long enough!

Joan Crawford could do character parts beautifully, and it would be *such* a relief from the gushing, brainless heroines which she usually bores us with.

Jean Harlow should be cast in a rôle minus sex—and Charles Laughton should be cast into the nearest ash can!

Sincerely,

Paul Silver,
Box 822, Manchester, N. H.

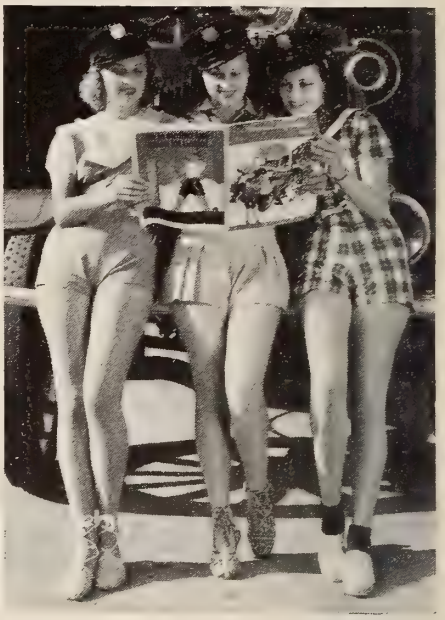
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We Suspect She's Indignant

Dear Editor:

Warner Brothers made a mistake, Bette Davis made a mistake and *I* made a mistake! Warners put good money in *Satan Met A Lady*—Bette invested good talent and I went to see it.

When the title flashed across the screen—the title—*with* Bette Davis, I knew something was wrong. She wasn't starred! She was merely supporting a group of goofy actors. I didn't dream, however, that a big studio would do such an un-



No wonder people like to follow the fire trucks! These smoke chasers at Warners are, from the left: Shirley Lloyd, Mildred Law and Jane Wyman

derhanded thing to a star who, more than likely, has helped largely in overflowing their coffers.

As splendid an actress as she is—she was helpless. There was nothing there—no story, no plot, no support from the studio and fellow actors—and very, *very* little *Bette*. It was all I could do to sit through the farce, and left the theatre gladly—feeling cheated, highly indignant and half-way in the notion of sending Warner Brothers a bill for forty cents, the price of admission.

Warner Brothers should, collectively, go and hide their heads!

Sincerely,

Mrs. R. E. Aubrey,
3620 N. Western, Oklahoma City, Okla.

• •

Praise For Ronald's Eyes

Dear Editor:

I have been married four years and am desperately in love with my husband. Nevertheless, I always envy Ronald Colman's leading lady when he takes her in his arms! I've seen a number of his pictures the second time—just to watch his eyes! They twinkle with humor, shift in desperation, gaze in adoration and longing—and register such wistfulness I frequently weep. He can do all this in a few short minutes. That man can *act!* I shall never understand why he did not receive the Academy Award for his work in *A Tale of Two Cities*, yet I have not read one word of praise for it. That, Editor, is what I call *shameful neglect!!*

Cordially yours,

Mrs. Willie Frost,
Route 3, Overton, Texas.

Mr. Colman was seriously considered for the Academy Award, due to the truly splendid acting which he did in *A Tale of Two Cities*. It is frequently difficult for the authorities to agree upon the merits of performances.—The Editor.

• •

Claudette, The Versatile

Dear Editor:

I have never seen beautiful Claudette Colbert in a picture which I would not proclaim a hit, and I haven't missed a one in which she has appeared! She has a style of performing all her own which always adds a great deal to a screen personality. Paramount Studios now rate her a "box-office *cinch*."

She proved that she could play any type of role by contrasting, or following *Cleopatra* with *It*

Happened One Night. I could hardly believe that the same actress portrayed both parts. I think she is one of the finest, cleverest actresses to grace the silver screen today!

Sincerely,

Margaret Knight,
2619 47th Street S. W., Seattle, Wash.

Elsewhere in this magazine you will find a story about Miss Colbert's work in her new picture, *Maid of Salem.* She is, indeed, very versatile.—The Editor.

• •

Barbara's Room Air Conditioned?

Dear Editor:

My "pet peeve" is when a film is supposed to have been shot in a very warm climate such as Africa, with the hero dripping with perspiration . . . yet the heroine keeps as cool as a cucumber with nary a wrinkle in sight. This happened in the picture *His Brother's Wife,* starring Robert Taylor and Barbara Stanwyck.

In one particular scene, Mr. Taylor had just got up, and was literally covered with perspiration, yet Barbara Stanwyck had been working in the kitchen and was as fresh and dainty as a rose.

What I wish to know is this: Why didn't *she* get hot and perspire?

Sincerely,

Betty McDermott,
216 Poinciana Drive, Birmingham, Ala.

There is a division of opinions on the question of whether or not an actress should portray her rôles so realistically that she forgets, or neglects, her own beauty. Many persons will disagree with you in this matter, feeling, perhaps, that they see enough of realism in everyday life and go to the movies for relaxation. It wouldn't be a pretty sight, would it, to see your favorite actress in an early morning scene with cold cream and hair curlers?—The Editor.

• •

Pouts, Twinkles, Mouths

Dear Editor:

Shirley Temple is becoming as conventionalized as Pop-Eye and his spinach. Her genuine dramatic ability is being submerged by a symbolic Shirley who pouts and twinkles and mouths her words in exactly the same manner that she did in *Stand Up and Cheer,* or *Little Miss Marker.* Unfortunately, these pouts and twinkles and mouthings (so sweet in a four-year-old) are beginning to be slightly ridiculous in a very husky little miss going on eight.

Sincerely yours,

Mrs. L. J. Buchan,
723 Exposition Boulevard, New Orleans, La.

• •

Partial To Name Rather Than Title

Dear Editor:

Why are the producers always looking for new talent? The movie programmes are flooded with new names. We look over the cast and recognize possibly one or two of the names. The others, as a rule, I have never seen before and hope to never see again!

Frequently the name of the picture isn't particularly impressive, but the drawing power of the

[*Continued on page* 36]

WANT A THRILL?

Movie fans everywhere find it is thrilling entertainment to read the complete fiction stories of coming films, before the movies are shown anywhere.

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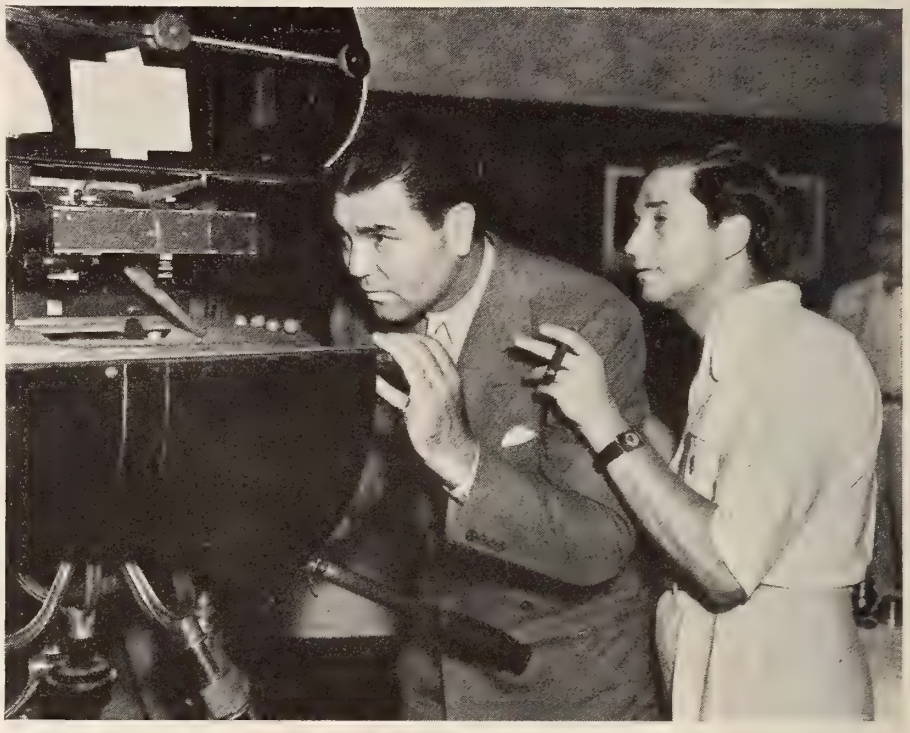
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LeRoy Trademark Contest

Enter The $500 Competition Now!



Mervyn LeRoy, ace director who has just turned producer, shows Jack Dempsey how the camera shoots a scene on the Warner Brothers lot. Read the details of the contest below!

THERE'S STILL TIME left to compete for $500 in prizes! HOLLYWOOD Magazine, in cooperation with Mervyn Leroy, ace director now turned producer, provides this opportunity for you to share in this valuable offer!

The contest itself is simple, easy and interesting. Mervyn LeRoy, who has been directing for Warner Brothers over a period of years, has formed his own company which he will call Mervyn LeRoy Productions. All you have to do is to submit your idea of a trademark symbolical of this new film company!

You don't have to be an artist or a draftsman. You don't have to write anything other than a description of your idea, clearly and briefly. Naturally, if you can draw roughly a picture of your trademark, it will be that much easier for the judges to make their selection.

Once you have conceived and recorded your idea, mail it to the LeRoy Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif. This same offer is appearing in the issues of other Fawcett film publications: SCREEN PLAY, SCREEN BOOK, MOTION PICTURE and MOVIE CLASSIC. The winner among the entries mailed to HOLLYWOOD Magazine will get $50 in cash and a chance to participate in the Grand Cash Prize offer of $250. This same rule applies to entries sent in to the other Fawcett magazines listed above.

Mervyn LeRoy, who directed *Anthony Adverse, I Am a Fugitive From a Chain Gang, Little Caesar, Oil For the Lamps of China, Five Star Final, Gold Diggers of 1933* and *Tugboat Annie,* is forming his own company to present *Mervyn LeRoy Productions.* His pictures will be released through Warner Brothers Studio.

Mr. LeRoy has just completed directing that sensational stage success, *Three Men on a Horse,* for Warner Brothers, who are planning to release it as one of the big specials of the year.

LeRoy's Own Statement

Now Mr. LeRoy is seeking a trademark —one which will be in keeping with the sterling type of pictures he plans to produce.

"I am looking for a trademark," he states, "that will be entirely different from any now in use. It must be a distinctive as well as impressive. It is my plan to produce only class pictures with mass appeal, therefore those participating in this contest should bear that fact in mind. I am not concerned so much with artiness of the suggestions sent in as I am with the effectiveness of the idea. It isn't necessary for anyone to be an artist, though a sketch would be welcome."

For his first picture as a producer, Mr. LeRoy has purchased *The King and the Chorus Girl.* This exceptional story will be used as the vehicle to introduce Fernand Gravet, noted French actor, whom Mr. LeRoy discovered abroad and immediately signed to a personal contract. LeRoy is positive that Gravet will be the rage of Hollywood with his first picture.

Read carefully the contest rules printed here, then start picturing trademarks in your mind. Jot them all down, remem-

[*Continued on page* 38]

Vital Statistics

MARRIAGES

Only a few of the closest pals of the bride and groom witnessed the aboard ship ceremony that made Joan Blondell the wife of Dick Powell, but two hundred others attended the reception that followed before the liner pulled out of Los Angeles Harbor for New York.

All the marriage customs of old Ireland, native land of the bride, were called into play when Maureen O'Sullivan became Mrs. John (scenarist) Farrow at Saint Monica's Church in Santa Monica. The pair honeymooned aboard the groom's yacht.

It was a New York church wedding that united Mrs. Frances Seymour Brokaw, Gotham socialite-divorcee, and Henry Fonda, ex-mate of Margaret Sullavan, following a secret courtship of more than a year. They will make their home in Beverly Hills.

At a midnight church ceremony Ann Sothern became Mrs. Roger Pryor, after which the newlyweds departed for Chicago, where Pryor, actor turned band master, opened an engagement. Gene Markey, husband of Joan Bennett, gave Ann away, while Marian Lake, Ann's sister, served as maid of honor, and George (actor) Murphy as best man.

A screen love scene in which they worked together six months ago ignited the romantic spark for Ann Nagel and Ross Alexander and led to their surprise marriage in Yuma, Arizona.

Mrs. Ethel H. Weld is the bride of 61-year-old Samuel De Grasse, veteran screen character actor.

Lucille Stafford has tossed aside her screen career in favor of domesticity as the wife of Frederick Franklin, rich Los Angeles oil man.

Studio association led to love for Clover Dale Cahill, a technician, and William Barry Clemens, the screen director.

J. Stuart Blackton, pioneer screen producer, has taken Mrs. Evangeline Russell de Rippeteau, well-known actress of the silent picture era, as his bride. Blackton is 61, while his wife is 34.

Charles Tannen, actor-son of Julius Tannen, veteran of the vaudeville stage, and Florence Barton of the Metro casting office, were wed in Mexico and managed to keep their union a secret for more than a month.

DIVORCES

Lionel Stander was granted a divorce in Los Angeles tribunal after he charged the frau with being hostile and belligerent.

Binnie Barnes charged cruelty when she won a decree from her London book-publisher mate, Samuel Joseph. What she really meant was that Sam refused to give up his British business interests to make his home with her in Hollywood.

Ted Healy may be funny on the silversheet, but he's anything else but around his home, according to Betty Hickman Healy, who asked the Los Angeles courts to annul her marriage to the comedian. Healy and the University of California co-ed eloped to Yuma last May, and parted in August.

Louise (actress) Wilde has applied for a divorce from Leslie Major Sherriff, New York band master.

Bess (scenarist) Meredith won a decree from Michael (director) Curtiz after confiding to a Los Angeles judge that her husband had told her he hated her and wished that she were dead.

Nancy Dover was granted a divorce from Cliff (Ukulele Ike) Edwards after testifying that Cliff refused to permit her to carry on with her screen histrionics after they had taken the vows.

Marie (actress) Astaire garnered $505 a month alimony plus a decree when she swore on the witness stand that Thomas Newbauer, rich San Francisco broker, drank to excess and refused to pay her bills.

Hazel Fay Estrill, one of 20th Century-Fox' younger actresses, obtained an annnulment of her 1934 marriage to Thomas O. Estrill by swearing that he had misled her as to his financial situation when he led her to the altar.

Charging that they parted immediately after their Yuma elopement, rich Jack Peine, brother of actress Virginia Pine and short-time husband of Lila Lee, has filed suit to annul his marriage to Serene (actress) Rowland.

Elda Vokel, New York stage actress, won a decree in the Los Angeles courts from William (director) Keighley when she charged the talkie megaphonist was "cool and indifferent" toward her following her return from a European vacation.

DEATHS

A heart attack proved fatal to Mrs. Josephine Wuppermann, president of a $1,000,000 bitters concern in New York, and mother of Frank and Ralph Morgan, the screen actors. She was 84 years old.

Mrs. John Sinnott, aged 91, mother of Mack Sennett, comedy producer, succumbed at her home in Tingwick, Quebec, after an illness of only a few days.

Katherine B. West, who did screen characterization under the cognomen of Lillain Westner, passed on in Hollywood at the age of 54. Her last silversheet appearance was in *Yellow Cargo*.

NOSE PORES



Largest Pores on Your Body— A Test of Your Cleansing Methods!

By *Lady Esther*

The pores on the nose are the largest on your body. For this reason, if allowed to become clogged with waxy excretions, they will become conspicuously large and noticeable.

The pores on your nose, therefore, are a good test of your skin-cleansing methods. If the pores are plugged with waste matter and gaping large, it's a sign your methods are insufficient. By keeping your pores—and this includes the pores of your nose—*thoroughly* clean, you can keep them normal in size, invisibly small.

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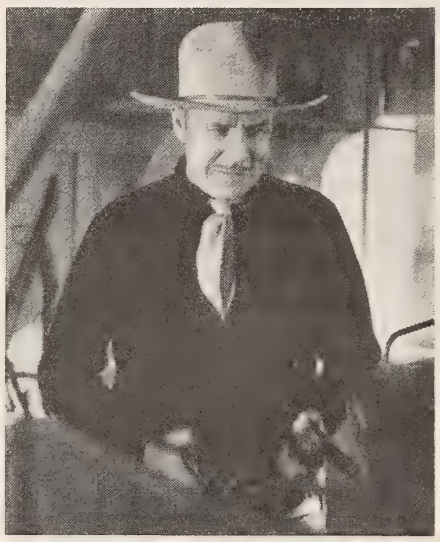
The tarnish-proof HOLLYWOOD CHEST with Merle Oberon's framed photograph—containing a Service for Six with Hollow Handle Knives, $13.50



Putting a Director on the Spot!

by Scoop Conlin

"TWENTY YEARS Is a long time to wait," confided Jack Holt to me as we trudged up San Juan Hill, somewhere in Cuba, "but I have waited just that long to get a motion picture director before the camera as an actor—with me sitting in the golden chair."



So Jack Holt put Director Kenton on the spot . . . and he didn't need these guns to do the trick, either!

The stalwart Jack Holt was clad in an American army uniform that smacked of the Spanish-American war days, and the San Juan Hill I refer to is really on the Columbia ranch near Hollywood, not in Cuba.

"Who's your victim?" I asked Jack. Like everyone else in Hollywood, I love a good-natured "rib."

"Erle Kenton!"

Grimly, Jack grinned with satisfaction.

"The director, no less," he added. "Believe it or not, my boy, Erle Kenton has decided to become an actor in this picture.

"He is Theodore Roosevelt, Colonel of the Rough Riders."

This writer sat down on a stump for a few moments, completely flabbergasted. Erle Kenton is a golfing pal of mine, but I knew he was in for it.

"Not that I particularly want to pick on Erle," continued the star, "he's not only a good director but a regular fellow.

"But, with me, any director will do.

"Twenty years have I waited for this opportunity. I have been out there before the lens for all that time listening to someone else tell me what to do. Now I'll tell him. Get the point."

I did. Poor Kenton was certainly on a spot. Everybody in the picture world knew that Columbia has been scouting unsuccessfully for weeks to find a man who looked like Teddy Roosevelt. The studio not only couldn't find an actor who looked like the doughty Rough Rider, who was later to become one of our greatest Presidents, but they couldn't even find a Rooseveltian type.

A Zane Grey Story

The picture is important. It is Zane Grey's *End of the Trail,* the first Jack Holt starring vehicle on a new contract for Columbia release.

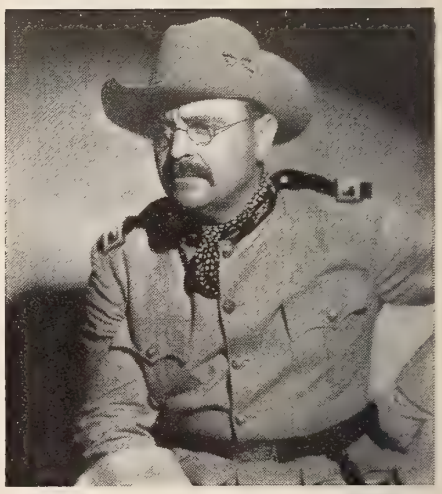
Before we resumed our hike to the location, Holt confided further: "I'll tell you how we hooked him."

"One day Erle casually remarked to me: 'Well, Jack, I guess I'll have to put on the greasepaint and play Roosevelt myself.'

"Of course, I pretended to scoff. 'Never get you out there before the camera,' I argued, 'you directors are too smart.'

"But, Kenton was serious. He confessed that when he was a husky youngster first starting in pictures some fifteen years ago, folks used to say that he resembled Theodore Roosevelt. It seems that Kenton wore the same kind of glasses, and trimmed his mustache in the Roosevelt style.

"That lead was enough for me. I put the rest of the company, actors and crew, wise. We all started work on him immediately. Refused to take him seriously. Implied that he didn't have the nerve to face the camera as an actor, let alone attempt to play a famous historical



Teddy Roosevelt or Director Erle Kenton? It's your guess—and you're wrong. This photo is of the movie director, himself!"

character, with the rest of us sitting behind the camera in judgment."

"What happened then," I inquired, "did he go for the rib?"

"My boy, Kenton went for the bait—hook, line and sinker.

"You know, he started in pictures as an actor in the good old days, and he is still a fairly handsome fellow. I'm sure he suspected he was being 'ribbed,' but the idea of showing us up appealed to him."

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Rehearsing Before the Mirror

This writer was still a bit skeptical, even willing to lay a modest wager that the director wouldn't go through with it. Or, had some gag up his sleeve.

"I won't take your money, son," said Holt. "I happen to know that he got himself the proper Roosevelt costume and make-up shortly after the picture started. And, he has been rehearsing before the mirror at home every night after work. He probably won't admit the charge, but I know because I've had spies on his trail.

"Why, Scoop, do you know that son-of-a-gun has been gradually changing his mustache hoping nobody would notice it. Instead of that trim, short-cropped model he has been wearing, Erle is now sporting a luxurious, full-rigged affair. It now droops slightly around the corners of his mouth, just like Roosevelt's.



Louise Henry provides the feminine interest in *The End of the Trail*, a Zane Grey story directed by Kenton and starring Jack Holt

"Oh, he looks the part all right. He posed for some portrait stills a few nights ago to make sure he could look O. K. The still man tipped me off. Yep, he looks fine, but wait until I get him out there before that camera.

"Twenty years———"!!!

With this appetizing prospect in view, Jack and I arrived on top of the slopes of San Juan Hill, where the director and company awaited our arrival.

Col. Roosevelt Appears

One hasty glance at the central figure of a group of men standing in front of the cameras and I was glad I hadn't bet. Holt poked me in the ribs.

"Well, I'll be a horned toad!" he shouted, "if it isn't Colonel Roosevelt himself. Hi, yah, Teddy!"

Kenton, the erstwhile director, looked over at us, grinned embarrassedly, and retorted:

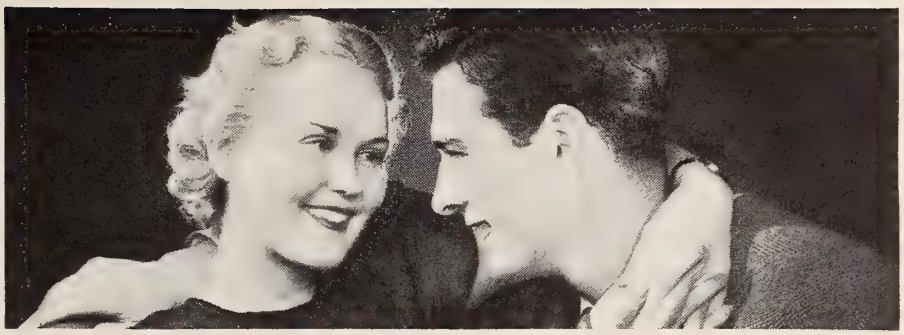
"Lay off now, Jack, how do I look?"

Even Jack, intent on his forthcoming ribbing, was surprised at the director's appearance.

"Keep on grinning," he growled, "with those big white teeth, you look more like the 'old man' than he did himself."

Obviously ill at ease, but nevertheless determined, Kenton began mapping out

[*Continued on page* 48]



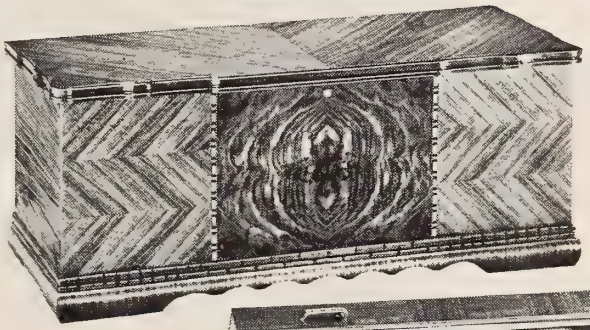
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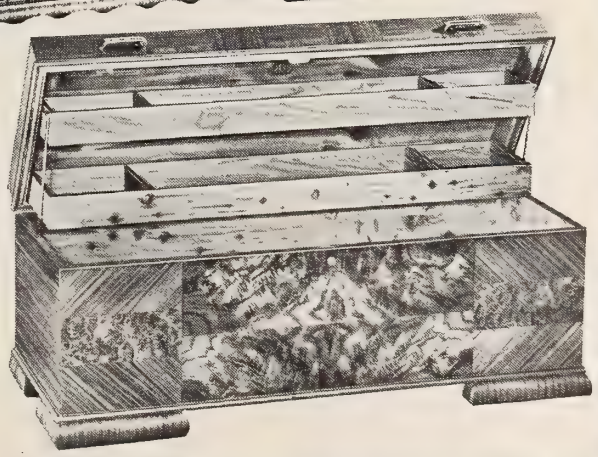


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Portrait of A Rebel



the cast in RKO's production *A Woman Rebels.* Manners, Miss Hepburn and Herbert Marshall

and *A Woman Rebels,* the story of a woman who for twenty years kept her own child a secret and raised her as her niece. These are the parts Katharine Hepburn likes to portray on the screen for these are the women she understands. She feels a sympathy for them. They have a kind of daring much like her own.

Hepburn Dares To Defy

When we say that Hepburn is daring in defying conventions we do not mean it in the usual sense. Little rules and customs are the things she fights. And this is daring, because in Hollywood you do as the Hollywoodians do, and if you don't, heads shake and tongues wag: "She'll never get away with it." We are not even talking about her eccentric sweat-shirt-and-dungaree-costume which became so famous when she first arrived in Hollywood. Or her lightning-change from expensive foreign car to unupholstered station wagon. Or any of the kindergarten poses she took in the middle of an RKO street to read her fan mail. Or the way she defied reporters.

All this was rebellion too, but a pink rebellion compared to the really "red" fight she put up when it came to certain of her own ideas about *acting on the screen.* In *Bill of Divorcement* and *Morning Glory,* her first two pictures, Katharine Hepburn wore smart modern clothes. She wore several decollette evening clothes in both of those pictures. From that day to this she has worn revealing modern clothes in only one other picture, *Break of Hearts.* On a number of occasions, her producers and advisers have suggested that she do a part where she could throw on some strictly modern lure —sex-appeal, or whatever you want to call it—by the fairly simple method of taking off some of those proverbial high collars of hers, to reveal her neck and her shoulders.

They also suggested that she might take a few inches off her long gowns to show shapely legs. In other words, get out from behind those voluminous costumes, to grab added glory in the neck-and-neck race for a position on the screen as a modern siren. This, Miss Hepburn let it be known, was exactly what she did not want to be. She was not on the screen to attract by legs, arms, neck, anything else, or to compete as a clothes horse. She was an actress because she wanted to *act.* The acting opportunities of a part then, was the thing that was to be given consideration, and furthermore, since most of her acting was done with her face, her costumes must not detract from that face.

They must not detract attention from it, but must call attention to it, as a matter of fact. Result, nine out of every ten Hepburn costumes have high necks. Of course there are exceptions—but only occasionally and Miss Hepburn, for variance will do a modern picture after her next, *Quality Street.* Invariably her costumes swathe her body completely. This, then, in a town where the Special A Number One brand of merchandise is Allure.

"I don't want fans who come to see me just to see what backless, strapless gown I am wearing now. I'd much rather try for their praise of my acting," she declared.

And the amazing thing is that, as far as her box office is concerned, her insistence on fully-dressed costume rôles has not done her any harm. In two weeks *Mary of Scotland* took in one-quarter of a million dollars at the Music Hall in New York, and the Music Hall is the measuring-gate of them all.



Stifle a yawn while the camera clicks? Not Katie Hepburn. The photographer can wait—or take it. Which he did!

She's Difficult To Photograph

Another interesting stand is the one she has made against passive close-up acting. Most cameramen will always tell you that the particular star they photograph most is "the most beautiful star in Hollywood to photograph, and the easiest to translate to film." They say that either to be diplomatic, or because after diligent application to the task at hand, they *have* made that task easy. But this is far from the case in photographing Hepburn. One cameraman who has been with her on several of her pictures says, "She is the most difficult person to photograph that I have ever worked with. Not because she is not beautiful. But because she has too many faces. Her extreme mobility of expression causes trouble. Her expressions come and go with such rapidity that it's difficult to light her for those changes.

"It's like trying to keep a spotlight on a speeding flame 50 yards away. I have yet to find a camera fast enough for her . . . frozen face playing would be a great relief, after Hepburn!" The "frozen face" acting to which he refers is something which is characteristic of many of the stars. They can go through the same scene time and time again, register the same smile, the same veiled look at exactly the same word of dialogue each time.

This isn't very inspired, but it is dependable, and usually the star already knows from past study (in the mirror, or watching herself in the projection room) that these "set" expressions she uses are herself at her most beautiful best. But Hepburn doesn't give two hoots about any of that. Her face follows her innate acting inclinations. If the dialogue makes her feel a deep frown then she frowns regardless of the lines it may form. She has been told which are her

[*Continued on page* 49]



This is the kind of clothing that appeals to the RKO star! She would much rather have the informality of sports clothes to evening gowns!

HOLLYWOOD SPOTLIGHTS

Christmas Story



Edward Ellis

EDWARD ELLIS, whose reputation grows and grows as the "kindly father" sort of fellow in films, will be one person mighty glad to complete Paramount's *Maid of Salem.*

Mr. Ellis, in case you don't recall, is just a little bald on top. In this picture he is required to wear his hair—such as it is around the edges—very long. He is having trouble, he admits, with a tickling sensation around the neck.

When he first came to Hollywood three years ago from New York, he received a very unusual summons, according to our way of thinking. A telegram from a studio ordered him not to shave or have his hair cut until further notice.

So Mr. Ellis climbed the train with a week's growth of beard on his face. Embarrassed no end, he sought the seclusion of a drawing room until his train docked in California. For many days thereafter Mr. Ellis kept out of sight, appearing on the streets only at night. The thickening beard did not mitigate his embarrassment in the slightest.

One night, while strolling down a fairly dark street, Ellis saw a drunk meandering his way. Crocked to the gills, the stranger stumbled toward him, pulled his head around in one surprised gaze and muttered puzzledly: "Santa Claus, b'gosh!"

To this day Ellis hates beards and long hair.

A New Star Ahead



Gale Sondergaard

WHEN THE PREview critics walked out of Warner Brothers' Hollywood theatre where they had just witnessed *Anthony Adverse* on the screen there was no little talk about a very striking young lady named Gale Sondergaard who played the rôle of Faith.

Gale was immediately much sought after by the producers, and finally ended up by signing a contract with Paramount for featured rôles. She will probably take us apart for this, but in our opinion she has the quality of a Katharine Hepburn about her which, we hasten to add, is not a cultivated imitation in any manner or means.

Gale has always been exposed to shrewish rôles such as she had in *Adverse.* She's a beautiful, vivacious and sincere young thing, so we asked her why one recent afternoon.

"Perhaps it is because I really like to play them," she replied. "I've done many of them on the stage, and one point struck me in particular. A wicked, calculating lady can be played as just that, or she can be made into a person of tremendous appeal with treacherous intentions. I have played such rôles in the latter manner And they seem to click."

Miss Sondergaard grew up in Minnesota, appeared in plays at the state university, then moved to the east coast. Gradually she worked her way into Broadway hits and attained high ranking before doing her first picture for Warners. You are going to like her tremendously, we think. Watch for a glimpse of her in coming productions.

A Talent Bankruptcy

George Cukor, prominent film director, will tell you Hollywood no longer holds lure for the good-looking, talented young men. Girls flock into the film capital by the hundreds, all seeking fame and fortune. In former years handsome, new faces of capable young men also made a bee-line for the casting offices of the various studios.

"The leading ladies of the screen outnumber the leading men," the director pointed out, "and there is such a conspicuous shortage of male players as to necessitate the producers' calling upon full-fledged stars to fill the gaps. If ever the possibilities for success in this field were plentiful, it is now. *We need new faces in the ranks of male actors!*"

This director feels that many young men turn immediately to a career of selling, engineering, farming and hundreds of other occupations upon graduating from college. Apparently none of these thinks he has a chance in Hollywood, preferring the security of a less sensational profession to the vagaries of motion pictures.

"Talent," continued Mr. Cukor, "is indeed a rare quality; rare because it may lie dormant without recognition even when possessed by a potential screen aspirant. Oftentimes it must be both coached and coaxed in order to probe its innermost depths."

This famous director does not for a moment advise any young man to forego possible success in another field and wend his way westward.

However, he *does* suggest that if John E. Green, Jr., or Tommy Brown III thinks he "has what it takes"—*now* is the time to determine just how much of that evasive "something" he possesses. And that's NEWS!

Approximately five thousand experienced, hopeful and hard-working young men are today registered with Central Casting Company who would, in all probability, disagree with this authority in regard to there being a lack of talent in Hollywood.

A day's work to many of them means that the week's rent will be paid, or that they will be able to purchase that new suit for "dress" parts in films. They would give their eye-teeth for just one chance at success!



"Furthermore, it has been definitely proven the public does not want sex"

They'd Hang Claudette for a Witch!

CLAUDETTE COLBERT is by nature a gay and sparkling young lady. That was one of the main reasons why they were getting ready to hang her on the gallows a fortnight ago—hang her by the neck until dead. The gallows were built. The death sentence had been passed. And Claudette was actually standing there gazing in horror at the rope!

It looked very bad. Our arrival apparently did no good. The hangman was going about his task. (No, this isn't a dream!) The crowds gathered around, and they weren't movie fans looking for autographs. This was a wild mob!

And just when things looked blackest, our hero came to the rescue. Pushing his way through the shouting mob was Fred MacMurray (cavalier this time, and not a Texas Ranger). In short order Fred ended the whole thing and saved the life of beautiful, vivacious Claudette.

It seemed like a narrow escape, but Director Frank Lloyd, looking at his synopsis once in a while to be sure what picture he was s h o o t i n g, knew all the time that so lovely a maiden could never be hanged on the charge of being a witch!

Maid of Salem is perhaps the most unusual picture of the season for Paramount. It deals with witchcraft and popular superstition in the year of 1692, but for all its weird theme, *Maid of Salem* is not morbid.

Although for awhile it looked like *Maid of Salem* was going to be terribly delayed due to Claudette's untimely head bump, things are working out now. Jolted when her car was bumped by a taxi, the star sustained a brain concussion that sent her doctor-husband rushing back from New York by airplane. The concussion was severe but not dangerous, once recognized and treated.

Claudette Colbert's personality is largely responsible for this saving grace. True, she is a Puritan maid in a straight-laced New England colony. But her Pilgrim's costume makes her cuter than ever, and she fairly sparkles all over the place. She loves informality. That makes the period between shots something liveable for all.



Claudette misses her bangs in this picture, but of course she can't have them. They weren't worn in the pioneer days!

Trust the Doctor!

For instance, there before us was the scene between Harvey Stephens, the village doctor, and herself. He was finishing a quotation from a 1690 medical book . . .

"Purge the patient daily, and make him comfortable. And with the grace of God he may recover."

Claudette looks up demurely.

"If you get help from Him, why bother to pay the doctor?" she asks the physician.

"Most people don't," Dr. Stephens assures her.



Meet the *Maid of Salem!* In this picture Claudette gets into trouble because her laughing eyes don't fit Puritan ideals

Then he hands her a new bonnet he brought her from Boston. (All the time silence reigns, cameras grind, lights glitter. And Director Lloyd watches intently.)

Claudette takes the bonnet over to a 1692 version of what is now laughingly called a mirror. She tries to put the hat on, gazing into the asserted mirror. Suddenly she straightens up and faces Director Lloyd. "Am I supposed to be able to see myself in this gol-wholloping hunk of glass?" she demands.

"Cut!" says Director Lloyd with a nod to the cameraman. "Who got so darned literal as that? Of course she has to see herself!"



Claudette Colbert smiles for the crowd—and why not? She's by nature a happy, gay creature

Lloyd, Miss Colbert and Stephens adjourn to a corner while property men run for a practical mirror.

Another Big Picture

Over in the corner they are talking about a picture which Lloyd will direct for Claudette in the spring. It's the film version of *I, James Lewis.*

Claudette wanted to do that story as long as a year ago. She couldn't muster up much interest around Paramount, however. About that time she was called over to 20th Century-Fox to play the rôle of Cigarette in *Under Two Flags.* Frank Lloyd was the director. During an odd moment she told him of her intense desire to be in the screen version of the story.

Lloyd, too, had read *I, James Lewis.* And had the same reaction. More than anything else, he wanted to direct the film version, along the sweeping lines of his now famous *Mutiny on the Bounty.*

"Our thoughts along those lines were interrupted by Cigarette's untimely death in *Under Two Flags,*" Lloyd said. "And by the way, the manner in which she handled her demise is something I'm still raving about. I don't like death scenes—hate to direct them. This thing loomed at me most menacingly. When we dragged up the cameras and Claudette collapsed in Ronald Colman's arms, I couldn't think of a suggestion to give them.

"And they didn't need any. Claudette died like a veteran. Honestly, my mouth dropped open. It was better than I ever hoped for. Did you bawl, too, when she passed away on the desert?"

Claudette interrupted him modestly with this crack: "That scene was the easiest of all. On location in the desert is a real trial. With all that heat, all I had to do was give way to my feelings. I felt like dying. All you had to do was grind off the film."

[*Continued on page* 39]

Buck Jones Out on Location:
A Melodrammer—Slightly Goofy!

When a Man has been a dashing hero in pictures since 1918 and has made more than 150 features, that's some sort of record. When he furthermore is even now at the peak of his career and making a reputed $200,000 and more a year, it calls for an investigation. So Hollywood Magazine took it upon itself this month to join Buck Jones in a location trip and find out why he has been so eminently successful.

We dashed 150 miles from Hollywood into the San Jacinto mountains before we finally caught up with Buck. It was easy to follow his trail. All we had to do was ask any wayside filling station operator if a series of gleaming, streamlined trucks had roared by. For Buck, we learned, has reduced location trips to a practical basis, moves men and equipment in his own gleaming fleet of cars which are as fancy as any glistening fire truck.

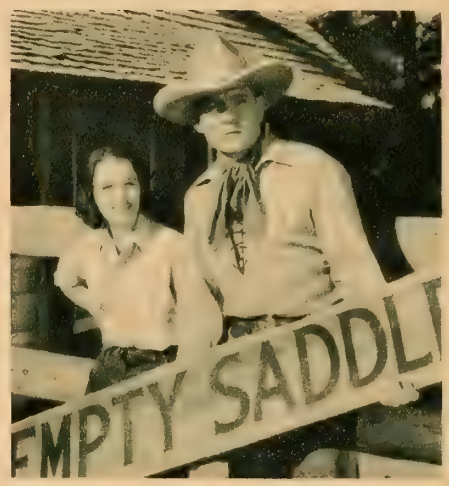
By the time we had skidded around the last mountain curve, we found the Buck Jones company already settled and at work in the beautiful Taquitz Lodge near Idyllwild. Autumn weather had set in; the poplars and cottonwoods were turning a golden brown amidst the stately evergreens. The nights were frosty and invigorating. Here, in the dawn, it was cold enough to step lively in your work.

We walked inside the lodge, found Buck and his sturdy, pretty daughter, Maxine, warming themselves about the fireplace as the rest of the crew unloaded equipment from the giant trucks.

Breakfast took less than an hour, and by that time everything was set to shoot. With the beginning of the first scene we began to understand something of the ability this man possesses.

He Runs the Show

Buck Jones is not only an actor but a producer. He plans the picture from start to finish, keenly analyzes the script, co-directs every scene with his director. So to him must go not only full credit for remaining tops among the western cowboys, but for producing entertaining western films as well.



A leading lady of yesteryear gets a new start in Buck's latest film, *Empty Saddles*. Remember Louise Brooks, a star of several years ago?



It's cold and frosty in them thar' mountains! Editor Ted Magee, accompanied by Mrs. Magee, visits Buck Jones on location up near the snow country

The current picture is called *Empty Saddles*. It's an entertaining story about a dude ranch, with a bunch of hillbilly singers thrown in for good measure. The film is a cinch to please a countless legion of adults and not less than three million youngsters, most of whom belong to Buck Jones' own boys' club.

Buck never wastes any time while on location. He can usually clean up all his stuff away from the studio in one week. It would take most studios three times that length of time. Buck seldom shoots a scene more than once. When it is in final shape and the cameras are ready to grind, you can win money by betting two to one there are no retakes.

Maxine Jones gets a rôle in one of her father's films for the first time in *Empty Saddles*. It's a minor rôle, given to her because she's as good as her father at insisting.

The leading lady is a pretty miss. You have met her before. Remember Louise Brooks, who was a leading actress not so many years ago? She is hitting the comeback trail in this Buck Jones film. As to her calibre of work, you'll have to wait for the picture and judge for yourself!

Fun On Location

The honest-to-gosh cowboys on the location decided to have some fun with Louise while your staff writer was on the scene. She took the "ribbing" like a good scout, but the lads started something they pretty nearly couldn't finish.

The whole company was gathered in the lodge's warm dining room for lunch when an argument broke out between a couple of the cowboys. They kicked their chairs back from the table, stepped out in front of the crowd and began roaring ex-

[*Continued on page* 54]



Beating time with a pair of six shooters, Buck Jones leads Frank Yaconelli's orchestra during a mid-day lull. Yaconelli plays the accordion. Film Director Les Selander plays the guitar

Good Earth Film Ready at Last!

FIVE HUNDRED THOUSAND FEET of film, some of it shot in China, much of it done in America—all of it fine stuff! From that select not more than twelve thousand feet for a picture!

That was the job confronting the film editors at M-G-M when the production crew turned in its last can of film and announced that, as far as it was concerned, *The Good Earth* was finished.

It was no easy job for the editors to find the right combination for those twelve thousand feet. They had to peer endlessly at long, snaking strips of film. Runs and re-runs. Hours of painstaking study. Splicing and cutting, and more projections. Out of that comes the great Chinese picture, one calculated to sweep America as the book by Pearl Buck did a few seasons ago!

Filming *The Good Earth* was one of the biggest tasks ever undertaken by a studio. Actual shooting covered a period of nearly six months constant work. Paul Muni and Luise Rainer, the stars, wore Chinese make-up so long a time they began to feel Oriental, think it, and talk it!

More than two years ago M-G-M took its first step to make this picture. Director George Hill, with an enviable record of fine pictures behind him, was sent to China for background shots. It was his biggest picture assignment to date.

Hill took a good-sized crew with him, ventured into the very provinces talked of in Pearl Buck's book. He snapped scene after scene, always being careful to get just exactly the thing needed for the picture.

When he finally returned to the United States, the holds of a big ship were jammed with authentic "props" for the picture.



Luise Rainer and Paul Muni have the principal rôles in this picture. Their make-up problems were not solved for many weeks



China comes to America in *The Good Earth*. This amazing bit of the Orient is situated within a mile of M-G-M's Hollywood studio. Note the terraced hills, hazy in the background



Contrast this informal picture of Luise with that of the stolid, emotionless wife revealed in *The Good Earth*! Because the rôle was so different from the real Luise, it required masterful work on her part to make it ring true

Chinese huts had been torn down, transported in pieces across the blue Pacific. Statues, vases, costumes, indescribable assortments of knick-knacks all were a part of the cargo. Studio expenditures ran into the thousands.

Tragedy Launches the Film

Back in America once more, Director Hill set to work planning actual production of the picture. His enthusiasm was unending. Here, he told friends, was his greatest opportunity—greater even than *The Big House, Min and Bill,* or *Hell Divers,* the three outstanding pictures of his career.

Weeks passed by. Director Hill kept busily on with his job. Among his friends he seemed brimming with energy and enthusiasm. One day Hill, driving down a street, veered his car to avoid hitting a child. The machine smashed into a tree, crumpled under the impact.

Hill was never the same after that. For several days he moped around, telling no one of his intentions. Then, in August, 1934, Hill slipped down to his beach home, placed a revolver to his temple and blew his brains out.

The film version of *Good Earth* thus met a sudden and serious setback. But with hundreds of thousands of dollars already invested in a sure-fire story, Metro had no intention of allowing things to go awry further. For the moment production was deferred, but meantime studio heads quietly went ahead planning the destiny of this great picture.

Last fall came rumblings of new activity. Over on a Metro sound stage Paul Muni and Luise Rainer were summoned for sound tests. Make-up experts began their arduous job of converting these two famous players into Chinese characters. It was a difficult job. For many days the stars underwent three to five hours of make-up work, yet always some dissatisfaction was expressed.

Finally the men who handled the cosmetics decided that Muni and Miss Rainer must not look too Oriental. The transformation was reduced to creating the appearance of high cheek bones, almond eyes. Yet this simple make-up required two hours each morning for proper application, and did to the very end of the picture. Infinite patience these stars had!

A New Orient Arises

Came January, and the cameras began to grind. But not until hills to the north of Hollywood had been terraced in the manner of Chinese hillsides, crops planted, and a veritable Orient created in the heart

[*Continued on page* 68]

How Porky the Pig Became A Star!

BELIEVE IT OR NOT, there's a new star in Hollywood who never signs a contract, never displays temperament, is always on time, and last, but not least, doesn't even expect a salary for the grand performances he gives on the screen.

This delightful personality has never been known to "highbrow" his less fortunate associates since he blossomed into stardom and left them struggling for recognition among the stock players at the studio in which he toils.

It all came about one day, when Leon Schlesinger, producer of *Merrie Melodies* and *Looney Tune* cartoons called in his staff and said, "Boys, the public is crying for new personalities and I'm going to do something about it. How about organizing a stock company? Perhaps we can find a new star."

A few weeks later this same group of men gathered in the projection room to see a cartoon just completed entitled *I Haven't Got A Hat,* in which the new stock company was to make its début. Among such characters as Oliver Owl, Ham and Ex, mischievous little puppies, Kitty Kat, and Tommy Turtle, was a chubby, stuttering piggie named "Porky," and did he steal the show!

Porky Grabs the Spotlight

When they finished running the picture, Schlesinger, a large, good-natured man, fairly beamed with enthusiasm. "That's just the fellow I've been looking for. From now on he'll not only stutter, but he'll star in all our *Looney Tunes.*"

And that's the new star we've been telling you about.

Like regular actors and actresses of the screen, these fantastic little characters must have likeable personalities and when they do, they receive fan mail just like famous stars.

Unlike Porky, Schlesinger once featured a little boy named Buddy in his films, who seemed to have possibilities as a comedian, but had to let him go when he failed to register on the screen.

With all his clever ways, Porky can't read, so when fan letters are sent to him his boss reads them and whenever possible, tries to fulfill the requests of the fans.

Porky's greatest appeal seems to be the fact that he's always a good little pig, and manages to dispose of the "villain" in his pictures.

Cartoons are so popular with children that Schlesinger has discovered he must never allow any evil or frightening character in his pictures. One wicked character appearing in a film was never shown again when parents wrote in saying it frightened their children.



"Ahah—my favorite film magazine!" exclaims Porky. And why shouldn't it be? For HOLLYWOOD tells you how cartoons are made

Where Porky Got His Voice

There's an interesting story about the strange sounds emanating from these pen-and-ink people. Porky's voice, for instance, is that of an extra player who is a genius at stuttering. In fact, he can't say a word unless he does.



Leon Schlesinger, producer of *Merrie Melodies* and *Looney Tune* cartoons, created Porky, the Pig—and found he had discovered a star!

The child-like voice of Kitty, the Kitten, is created by a woman who is a dressmaker at the studios.

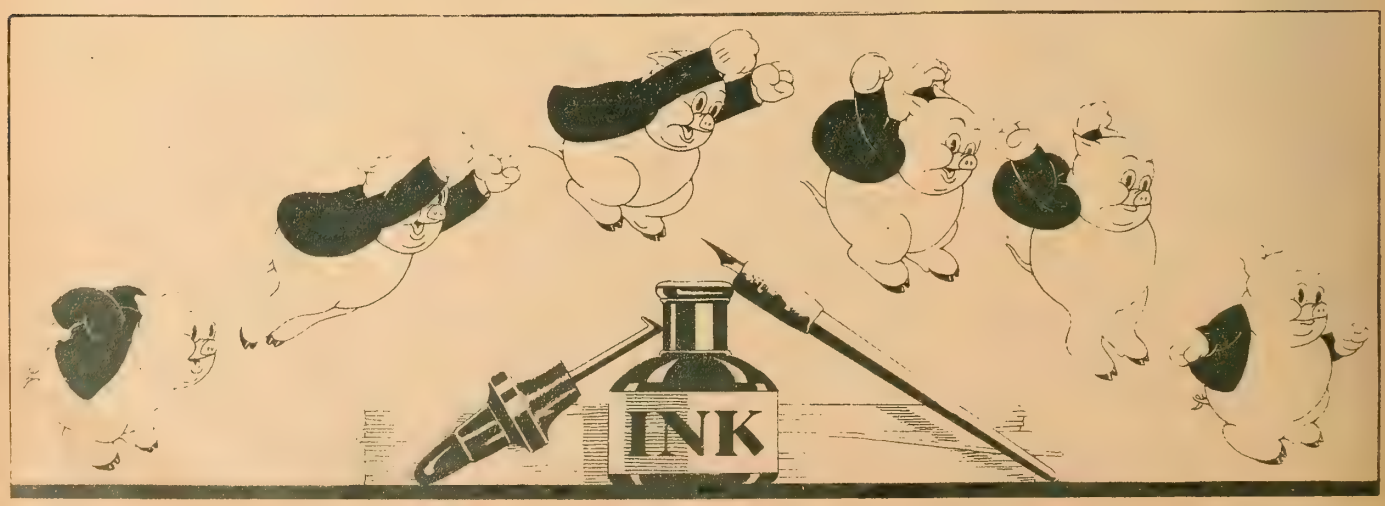
Because Schlesinger's cartoons are released through Warner Bros., he has access to their libraries and oftentimes your favorite star's voice speaks from an animated character. Joe E. Brown's amusing yell has been the roar of a hippopotamus. A record of such a famous voice as John Barrymore's has been played in reverse to furnish the jabber for a funny little animal.

Two famous stars of today used to double their voices for Schlesinger's cartoons when he first started producing them in 1930. One was Rochelle Hudson, the other. little Jane Withers.

Few people realize that it requires from 10,000 to 12,000 drawings for the average cartoon, which takes up approximately seven minutes running times on the screen.

Weeks are spent on story preparation for each picture, and strange sights are seen during this time. Don't be alarmed if it should be your fate to pass a story conference room in a cartoon studio and see a perfectly normal-looking person

[*Continued on page* 71]



Vic McLaglen, Tough Actor



The picture that took him from the ham ranks . . . Victor McLaglen hit real pay dirt when he did *The Informer* (above). Right, Vic plays softball on the 20th Century-Fox lot. Below, he has his footprints in the Chinese Theater foyer as a result of winning the Academy award





ANYTHING CAN HAPPEN in Hollywood and usually does. After being more or less of a regular guy for years, it looks like Victor McLaglen has at last gone Hollywood. It was the little gold statuette that the Motion Picture Academy of Arts and Sciences handed him, not so long ago, that turned the trick. No sooner had Vic put the statuette in a place of honor among his souvenirs, than he called in the palpitating press and announced:

"Listen, you mugs, I want the world to forget that I was ever a fighter and that I once held Jack Johnson to a draw. I'm an actor now, an *actor*. Get me?"

It is to laugh! Take just one look at that scrambled pan of Vic's and then *try* to forget that he was ever a pug. It would be just as easy as to forget that Lindbergh had ever been a flyer. Victor McLaglen will always be exactly what he has been for the last forty years—a rough, tough cookie with a wallop in both hands—and not even an Academy Award can change that.

Same Old Rôle

● IT TOOK HOLLYWOOD, and the world, thirteen long years to discover that Vic was an actor. No one was more surprised at that discovery than Vic, himself. For thirteen years he had been plodding along, playing *Captain Flagg* with variations but always *Captain Flagg*. His screen vocabulary consisted largely of words of the "Sez-You-Sez-Me" type and certain mouthed bits of vulgarity that the Hays office would not permit him to speak aloud. Then, by the grace of *The Informer*, a great story, a great rôle and a great director, John Ford, Vic suddenly quit being a mug and became an actor. *O tempora! O mores!* But for all that the Award did not and cannot make a silk purse out of a sow's ear, Vic is an actor—don't forget that. And a great one! When was the time when a guy could not be an actor and a mug, simultaneously, will you tell me?

But if Vic is a mug, he's a sentimental one and a good guy, even if he is a ten minute egg. He has laughed in the heat of battle, and cried like a child when a spring flood washed away a part of his cherished and beautiful garden on his Flintridge estate. He has the walls of his studio dressing room plastered with pictures of himself, almost in the raw, because he is that proud of his physique and his big muscles. And he has a right to be for Vic, when stripped, has a body to delight the eye of a Rodin. His father was an English bishop and Victor is as big as a horse but he has seven brothers who are even bigger.

Quite evidently they bred men at Tunbridge Wells, near London, where Victor was born.

A Typical Britisher

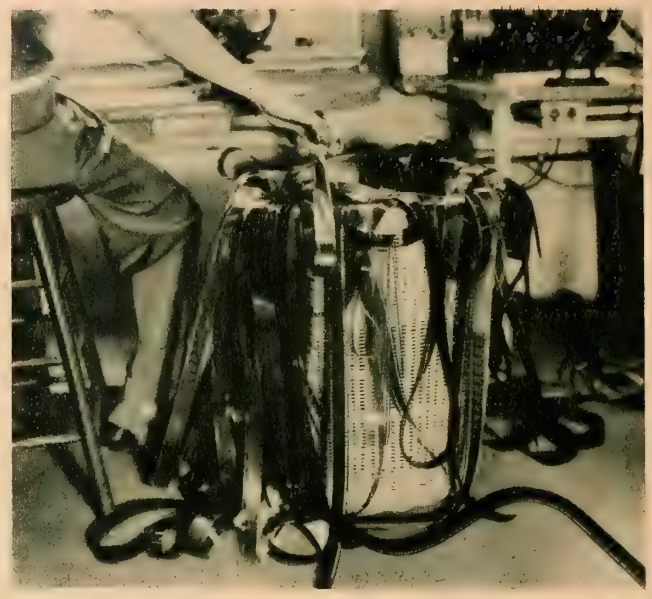
● KIPLING WOULD HAVE made Vic the fourth of *Soldiers Three*, if he had ever met him. And Vic would have fitted into that picture like an egg fits into its shell. He is of the English breed that has carried the white man's burden and England's flag to the far corners of the earth and then fought and starved and sweated and went through hell, to keep it flying there. Yes, Kipling would have found Victor McLaglen a man after his own heart. There are few left in this modern world quite like him.

In his more than forty-five years of life Vic has lived ten lifetimes. He has been a boxer, a wrestler, a soldier, a policeman, a rancher, a hobo, a miner, an actor and other things too numerous to mention. He has, as Kipling wrote, found that the world lay beyond the ranges. He has been everywhere, seen everything and done everything that a two-fisted adventurer can do. He has plowed through every obstacle that stood between him and the top and now, as he nears fifty, he stands supreme, at the topmost peak of his chosen profession. What more could a man ask of life?

Vic's own life, and hard times, reads

[*Continued on page 72*]

Death On The Cutting Room Floor!



Committing murder—the Hollywood way! These discarded strips of film represent blasted hopes—death to many a career!

When Alma Lloyd, attractive ingénue daughter of Frank Lloyd, the director, was cast in the important rôle of Florence Udney in *Anthony Adverse*, excitement reached a high plane in the Lloyd household.

Here, chirruped Alma, at last was her chance to distinguish herself on the screen, her *opportunité grande*. With the character figuring so prominently in the story, she would be famous overnight through her portraiture of the part in the film.

Day and night she studied and rehearsed her lines at home, even enlisting her capable father's aid in suggesting improvements in her rendition of the character. Then, in the studio, weeks of work before the camera.

All who saw her acting—director, producer, fellow players—proclaimed her work. Her scenes with Fredric March were particularly outstanding, and marked a milestone in her career. She simply couldn't miss.

Came the night of the preview of the picture, a masterpiece of cinema art if ever Hollywood saw one. With her mother and father and a few intimate friends invited especially for the occasion, Alma thrilled with anticipation when the film opened.



Jane Withers

With its close, she sat stunned, crushed. She had not appeared in a single scene!

What happened, you ask in amazement? How could anything so cruel and unjust and illogical be inflicted upon this clever young actress, particularly after the studio, in its months of publicizing the picture, had broadcast stories throughout the nation that Alma Lloyd's performance would be one of the most brilliant in the production?



Valerie Hobson worked long and hard during shooting of Universal's *Great Expectations*, but when the film came out she wasn't in it!

How Alma Was "Killed"

The explanation is simple. Alma was the innocent and unavoidable victim of the cutting-room—the proverbial face-on-the-cutting-room-floor. The entire sequence in which she figured had been lifted bodily from the film because of excess footage and all her excellent work, together with that of all those others appearing in this sequence, had gone for naught.

Death on the cutting-room floor!

Nothing is so distressing, particularly to the younger players who have yet to make their mark on the screen, as this bugaboo of all actors. It strikes when least expected—and the heads that have fallen, even among seasoned veterans, are myriad in number.

Often an ambitious young actor will be given a part which bears every promise of developing into stellar proportions. He will spend days and weeks on the set, and from all indications is destined to be a sensation. When the picture is assembled and ready for general release, for any one of a dozen or more reasons he may find his rôle cut to a single scene, to a small percentage of the footage originally allotted the character—or, again, he may appear prominently throughout the length of the production.

Similarly, an actor who worked only a day or so may discover his appearance in the picture a memorable one.

To learn the reason for this juggling of human fates, let's turn to the cutting-room for our answer.

Master of Their Fate

Ostensibly, the director determines the lot of a player in a picture. Actually, the film editor—the cutter—is responsible. Upon his shoulders rests the task of taking all film exposed—photographed—and from these miles of celluloid fashion a picture.

The cutter of the average production is given film ranging anywhere from seventy-five thousand to one hundred thousand feet in length. This he must convert into a finished picture which averages approximately six thousand five hundred feet, and frequently even considerably less. Sometimes the footage handed him far exceeds the hundred thousand foot mark, but still the picture must not run more than sixty-five hundred feet. You may readily understand, then, that in bridging this rather staggering reduction he cannot include every bit of good acting or every sequence shot on the sets. First and foremost, he must strive toward one goal. The picture itself is the end in view and to reach this objective all else must be sacrificed, whether it be the work of an actor or a spectacular bit of action.

The picture comes first, always, and is to be so regarded even above the performance of the star. Naturally, every consideration is accorded the star, for interest rests primarily in him, but scenes in which the star appears to particular advantage are not necessarily used if they do not aid in the motivation of the plot.



Marian Marsh

Through having worked side by side with the director throughout the shooting of the film, the cutter knows the story thoroughly. It

[*Continued on page* 63]



Viewing the film through a tiny projector, this anonymous film editor watches the action, hears the speech from the speaker high above his left hand. A motion of his right hand settles the destiny of an actor

TOPPER'S FILM REVIEWS

HIS HONEST FACE TELLS THE STORY

LIBELED LADY — (M-G-M) — When Jean Harlow, William Powell, Myrna Loy and Spencer Tracy walk gaily across the screen as the headliners of a picture, one may with some impunity call the feature a four star product. In *Libeled Lady* we have them all cavorting for us, and if the picture isn't quite a four star film, it's close enough to get in under the wire.

We have: Jean, the bombastic blonde in love with Spencer, managing editor of the daily paper; William Powell, debonair wanderer who must inevitably fall in love with America's richest young lady—Myrna Loy. Spencer's paper libels Miss Loy, who files suit for a mere $5,000,000 damages. To save the day Spencer contrives a plot: Powell marries Harlow, then plans to compromise Loy. In the midst of the compromise Harlow is to enter and become the indignant wife ready to sue for husband-larceny. So naturally Myrna dismisses her suit to avoid further scandal, that is, assuming all goes well with the plot.

All does NOT go well, however. Hence we have an amusing, sometimes rough and tumble comedy which does justice to all participants. Jean Harlow, faced with the necessity of returning to her shouting rôle, drops bombs all over the enemy and acquits herself very neatly. But Jean, if we may address you personally, we would rather see you in rôles like those you rarely get—where eyes and curves and suppressed emotions do more talking than your voice. In *Libeled Lady* your part was not the best break, but you did handle it fully as directed.

And Bill, we thought M-G-M made your rôle exactly to fit. You were as charming as ever, and very, very amusing. It must be fun, falling in love so frequently with Myrna on the screen. Congratulations to both of you for your excellent performances.

And now, Spencer. As the fourth member of the troupe you made a better managing editor than your newspaper reflected. It was a rather cheesy looking sheet, what we saw of it. But you--you were swell!

It would not be fair to finish this review without a word of congratulations to Walter Connolly who plays the rôle of Myrna's rich father.

We have been talking to the stars somewhat in this review, but this much we say to the world: *Libeled Lady* is light, frivolous comedy, intended to be taken with salt and a laugh. As such it provides around 100 minutes of hilarity with very little to slow it down. If you leave the theatre buoyed with the thought that life is easier if not taken too seriously, *Libeled Lady* will have been not only good entertainment, but will have served a purpose of no small importance.



Four stars—in a great comedy! William Powell, Jean Harlow, Myrna Loy and Spencer Tracy are featured in M-G-M's film, *Libeled Lady*

LADIES IN LOVE—(20th Century-Fox)—Whatever else may be said of this picture, it is at least an interesting experiment. Loaded with star names, the story attempts to deal satisfactorily with four separate love affairs, carrying them through to logical conclusions. The attempt is not entirely successful.

Janet Gaynor, Constance Bennett and Loretta Young move into a fashionable apartment together and the stage is set. Janet becomes housekeeper for a magician (Alan Mowbray) while a physician (Don Ameche) yearns his heart out for her. Connie falls in love with a rich playboy from South America (Paul Lukas). Loretta's love goes to a titled young gentleman (Tyron Power, Jr.)

Director Edward Griffith is faced with the proposition of handling these three love affairs simultaneously, plus the complication of Simone Simon, who enters the scene to steal Connie's boy friend from her. Handling such a story is not an easy task, but the director has achieved a moderate sort of success at that.

If the rumors of great bickering among the four stars during shooting of the film are true, they at least do not show up in the final version. Janet Gaynor captures a good measure of sympathy because her love affair eventually works out with the doctor. Best actress probably is Loretta Young, although we may be taking our life in hand by saying so. Miss Bennett's performance is satisfactory but scarcely sparkling. As for Simone, the girl who made such a solid hit in *Girls' Dormitory*, one cannot muster up the same enthusiasm for her present work. Here she is a shadow of her previous self, portraying a similar rôle without half the opportunity or self-ambition offered before.

To Alan Mowbray goes considerable credit for playing his magician's rôle with unlimited enthusiasm. He makes a ham actor supreme of himself, apparently delighting in doing so. As a result, he garners up practically all the laughs that can be found in an otherwise unfunny picture.



***Ladies in Love*, following the current trend, offers plenty of stars for your entertainment. Here you see Simone Simon, Paul Lukas, Constance Bennett. And to your right—**



Others in the *Ladies in Love* cast: Don Ameche, Janet Gaynor, Loretta Young! But for all its star names, it isn't the world's best picture

THE GAY DESPERADO — (Pickford-Lasky)—Gay, satirical and romantic, *The Gay Desperado* proves to be, in racetrack parlance, a "sleeper" of the first order. Little heralded because no one as quite sure what Miss Pickford and Mr. Lasky would evolve as their last production effort this picture emerges as one of the distinctly finer films of the winter.

Nino Martini is billed as the star, and deserves it because of his many fine songs in the picture, but Leo Carrillo as the gay Mexican bandit leader plies his trade well, steals scenes promiscuously. Carrillo, the "most worst bad man in thees country," twists dialogue and plot into delightful knots for 85 minutes while Martini serenades the cacti in the moonlight and Ida Lupino considers romance with Jimmy Blakely.

Gay Desperado is particularly enjoyable because it runs liltingly along a path seldom followed by Hollywood films. Entrancingly melodic, it combines farcical fun and genuine excitement with light opera.

You will like every member of the cast. All have contributed to the success of the film. Watch for the scene where Mischa Auer, as one of the bandits, breaks his heroic silence to offer his resignation when romance is at stake.

Songs you will like: *The World is Mine Tonight*, the lovely *Estrellita, Celeste Aida, Adios Mi Tierra.*

Gay Desperado's fine qualities make all the sadder the parting of Jessie Lasky and Mary Pickford, for in this final picture they have demonstrated the worthiness of such a partnership. To them and to Director Rouben Mamoulian goes much credit for the success of the production. Mamoulian, who did not get along with the cast any too well will probably find them all in a forgiving mood by now.

DIMPLES—(20th Century-Fox)—Given ample opportunity to display her wares of wistfulness and charm, little Shirley Temple unerringly captures the high spots of *Dimples*, makes this film another smashing success for her studio. The story is concocted of simple things; a little harmonica-playing orphan living with the "Professor" of debatable ethics (Frank Morgan), meets a dowager (Helen Westley) who would like to adopt her for her own

(Continued on page 62)

FLASH REVIEW!

CHARGE OF THE LIGHT BRIGADE—(Warner Brothers)—**Into the valley of death rides the noble six hundred, and across the screen in the year's best action film—a picture that will thrill you from start to finish. Once again we have the ingredients that made *Captain Blood* such a smash hit the world over. Errol Flynn wears dashing uniforms, makes love to the beautiful Olivia de Havilland, defies death with that reckless smile that has carried him to stardom. Nor is it all Flynn's picture, for Patric Knowles, Henry Stephenson, Nigel Bruce, David Niven, Spring Byington and a host of others have vital parts in the film. C. Henry Gordon as the native leader, Surat Khan, plays one of the outstanding rôles of his career.**

***Charge of the Light Brigade* is great not only because of the inherently fine production itself, but because it brings to life the immortal poem of Tennyson, gives you a vision of the thing that inspired the masterpiece. Director Michael Curtiz creates a symphony of action with charging horses, flying banners, booming cannon, with enough love interest to offset the sheer drama of battlefields. This picture merits the attendance of young and old, men and women. We heartily commend it to your attention.**

Princess Chic



YOU'LL WANT BOTH
Foundation and Girdle

For Dress and Formal occasions, the Foundation assures a beautiful unbroken silhouette. Its *double knitted panel* gives *double support* at four points: in front, in back and at both sides. Controls and shapes naturally, without even the suggestion of a bulge. Back is low cut—brassiere is uplift.

The Girdle, for About Town and every day wear also has the clever double knitted panel.

It's an economy to have a set of two at only $5.50 up. May be had separately, of course. Foundation $3.50 up. Girdle $2.00 up.



You should find "Princess Chic" and other Creations by Hickory at your favorite Corset Department. If not—write for FREE descriptive brochure. Address 1143 West Congress Street, Chicago

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Hollywood Merry-Go-Round



Hold 'em, boys, you can all sing tenor! It looked like a battle royal for a minute as the lads gathered for a barber shop quartet session. Pat O'Brien's holding back Frank McHugh, while Jimmy Gleason chokes Jack Oakie. Jim Tully, in the center, turns referee



Three men in her screen life is nothing to Mae West, so we hear. You'll recognize these talented escorts, no doubt Warren William, Randolph Scott, and Lyle Talbot



Here's a vision of loveliness for you—and right when it's snowing in your part of the country! Marjorie Weaver goes a-sailing on a balmy November day



These trim young ladies are one of the reasons you'll want to see *Gold-diggers of 1937*. We watched them do a number called "All's Fair in Love and War," and take it from your Hollywood correspondents, it's fair, all right it's fair!

LINES SAY "over 30!"



Skin faults start below surface — Cells, glands, blood vessels under your skin. When they fail, under tissues grow thin — the outer skin folds into lines! Skin faults start!

Miss Esther Brooks, much admired in New York this past winter, says: "Pond's Cold Cream takes every speck of dirt out of my pores, keeps my skin clear of blackheads."

A Sign that UNDER TISSUES are Shrinking!

THOSE mean little lines that creep in around your eyes, your mouth . . . You are only 25. But people see them—"She's every bit of thirty!"

Or, you are over thirty . . . but not a sign of a line. And everybody takes you for years younger than you are—"Not a day over 20!"

Do you know what those same little lines say to a dermatologist? He sees right through them to the under layers of your skin, and says: "It's the *under* tissues at fault!"

Keep away Blackheads, Blemishes —with Under Skin treatment

Skin faults are not always a matter of years. Look at the skin diagram above. Those hundreds of tiny cells, glands, fibres *under* your skin are what really make it clear and satiny—or full of faults! Once *they* fail, skin faults begin. But keep them active—you can, with Pond's rousing "deep-skin" treatment—and your skin blooms fresh, line-free, as in your teens.

Pond's Cold Cream contains specially processed oils which reach deep into the pores. It floats out all the dirt, make-up, skin secretions that are starting to clog. Already, your skin looks fresher!

More . . . You pat this perfectly balanced cream briskly into your skin . . . Start the circulation pulsing, oil glands working freely.

Do this regularly—day after day. Before long, cloggings cease. Pores grow finer. Blackheads, blemishes go . . . And those myriads of little fibres strengthen! Your skin grows firm *underneath*—smooth, line-free *outside*, where it shows.



Mrs. Eugene du Pont III

whose fresh, glowing skin just radiates youth and beauty, says: "Pond's Cold Cream freshens me up right away . . . It takes away that tired look and makes 'late-hour' lines fade completely."

Here's the simple Pond's way to win the clear, glowing skin that never tells of birthdays. Follow this treatment day and night.

Two things to remember

Every night, cleanse with Pond's Cold Cream. Watch it bring out all the dirt, make-up, secretions. Wipe it all off! . . . Now pat in more cream briskly. Rouse that failing underskin. Set it to work again —for that smooth, line-free skin you want.

Every morning, and during the day, repeat this treatment with Pond's Cold Cream. Your skin becomes softer, finer every time. Powder goes on beautifully.

Start in at once. The coupon below brings you a special 9-treatment tube of Pond's Cold Cream.

SPECIAL 9-TREATMENT TUBE

and 3 other Pond's Beauty Aids

POND'S, Dept. M144, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street_____

City_____ State_____

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Our Readers Write

(Continued from page seventeen)

star's name commands our interest. Wouldn't all of us rather see BING CROSBY as a star than *I Found Stella Parish* as a picture? With the cast headed by a star we know and like, we'll take a chance on almost any picture!

In brief—my plea is that you keep our favorites in the starring roles and give us a chance to become accustomed to the *over-night sensations.* Give us time to appreciate their efforts and make a place in our hearts for them, but *don't thrust them upon us!*

Very truly yours,

Hazel Vajretti,
52 Hall Street, Santa Cruz, California.

• •

Patriotism Preferred

Dear Editor:

Referring to the picture *A Message to Garcia,* may I state that I firmly believe that patriotism, which is nearly extinct in this country, should be revived? I know of no medium which could be of bigger help than the movies.

Some portion of American history should be placed before all on the screen, not too long, and not too much "clowning," but with the idea of bringing back and making surge within the audience true patriotism and love of country.

I believe, as do my patients—that if presented by your magazine, the Powers That Be would do well to aid in the program of patriotism.

Thanking you, and if this should be published, I should like to see the reactions of others of your following.

Respectfully,

Dr. Maynard C. Crawford,
649 South Olive Street, Los Angeles, California.

• •

One In A Million

Dear Editor:

If this epistle is published, it will probably be headed "One in a Million," for I have a fierce peeve! It's Gable! I think that smirk which is hailed as his dimpled smile is about the worst thing I have ever seen. And as for emoting, his whole appearance in his close-ups bespeaks, "Lady, am I giving you a break—or *am* I?

He may be God's gift to several thousands of worshipping females, but to me he is a very conceited and self-satisfied man who has been getting the breaks by being cast opposite the finest actresses in Hollywood.

Yours respectfully,

Mary Holmes,
Lynn Creek, B. C.



—Fawcett Photo by Charles Rhodes

Frank Morgan and Eric Blore, two of Hollywood's ace funnymen, exchange jokes after a preview. They're funny off-screen, too!

Two In A Million

Dear Editor:

Why all the fuss about Clark Gable? He isn't so hot! There are plenty of other screen he-men. Take for example Charles Bickford and the late John Gilbert. When Messrs. Gilbert and Bickford made love, all the other actors looked like carbon copies of the Sahara Desert. When Charles Bickford makes love, he *shows* it! He looks ardent, full of passion . . . whereas Mr. Gable looks childish and playful.

In the play *Wife vs. Secretary,* Mr. Gable was almost all the time kissing his wife, Myrna Loy, but he did not show that his kisses were real. Did he or did he not kiss Miss Loy? He seemed to be playing instead of kissing.

Sir, print this in your column, because I am tired of reading how *good* Mr. Gable is, and don't forget to tell him that in Puerto Rico the girls are crazy about him, with the exception of the undersigned.

Yours very truly,

Mary P. O'Neill,
Box 1229, San Juan, P. R.

• •

A Friend In Need!

Dear Editor:

In the picture *San Francisco,* Clark Gable definitely proved his ability as an actor! He has looks, charm and in brief, everything it takes! I could listen to his voice and gaze into his beautiful eyes forever!

A Gable Booster,
Chicago, Illinois.

• •

California Air?

Dear Editor:

I am simply stating my own opinions. I realize one shouldn't believe all one reads in the papers—but doesn't it strike you that the moment an actor or actress reaches stardom and fame, divorce and scandal are almost always sure to follow? I, for one, hate to have to follow my favorites through multiple romances and divorces. I *do* wish they'd stay put! Is it the California air, or is it simply because they can't bear to see their mates gain a little more fame?

Yours sincerely,

Adela Kosh,
126 Third Street, West Warwick, R. I.



Hollywood Newsreel

(Continued from page eight)

$7,000,000 from her late producer-husband, that she should make the pictures he planned for her. It seems definite that she will do nothing for at least a year and it is more than likely that her retirement will be permanent.

• •

A Few Odd Jobs

There's never a dull moment in the Bing Crosby castle. What with pictures, the radio, twins and a big home, you'd think that Bing had his hands full. But now he has a racing stable with sixteen horses, operates a big ranch near San Diego, owns part of a new race track and has two prize fighters under his management, not to mention a flock of singers and two or three good orchestras.

• •

Bobby Breen Strays

When Bobby Breen could not be found on the lot at RKO Studio recently, nor on location where he was supposed to be, studio executives scurried back and forth in an attempt to find him. They were beginning to fear for his safety when it was discovered that nine-year-old Bobby had become confused in the matter of identifying his trailer-dressing room and had crawled into one belong to Richard Arlen. Having nothing more important to do at the moment, young Bobbie found a cozy corner, curled up and went to sleep. His own trailer was driven to a remote spot in San Fernando Valley, while the one in which he was napping was sent to the Toluca Lake home of Mr. Arlen.

When Dick discovered the mistake, he investigated and drove the sleepy-eyed singing star to the location of *Rainbow on the River*, where production was resumed and several sighs of relief were audible.

"EASIEST CONTEST" WINNERS

Moustaches of every color and description were drawn on the picture of Mr. Gene Raymond which we published in a recent issue of HOLLYWOOD Magazine. To the twelve lucky contestants, our congratulations! To those of you who submitted entries in this contest, our thanks and regrets that we cannot present every one of you with a prize!

Now for the winners:

For the serious, good-looking type of moustache, the ten dollar bill as first prize goes to *Miss Anne Sadlon*, 192 Roseville Avenue, Newark, N. J. For the funniest, most "cartoonish" type of drawing an equal amount goes to *Miss Estelle L. Katz*, 23 Ellsworth Avenue, Brockton, Massachusetts. A personally autographed photograph of Mr. Gene Raymond will be sent to each of the following persons:

Miss Grace Dugan, 320 South Front Street, LaCrosse, Wisconsin.
Albert White, 915 Wilson Avenue, Toledo, Ohio.
John C. Morris, Jr., Rayville, Louisiana.
Miss A. B. Vierhaus, Ridgefield, Conn.
Florence Homatas, 891 Faile Street, Bronx, N. Y.
Theresa Mikiel, 1085 N. Hermitage Avenue, Chicago, Illinois.
Fairie Jean McMullan, 3920 8th Street, Meridian, Mississippi.
Fay C. Burke, 306 Denver Theatre Building, Denver, Colorado.
Harriet Hobart, 9 Hemway Terrace, San Francisco, California.
Marianne Heferle, 1515 Kelsey Avenue, Toledo, Ohio.

Connie, How About It?

Friends of Connie Bennett and Joseph Schenck, Twentieth Century-Fox mogul, insist that their friendship is just that, and no more. But it looked a little like the friends were all wrong when Connie became thoroughly alarmed at Schenck's illness while in the east and flew all the way to New York just to cheer him up.

• •

Mae Remembers Her Friends

Mae West is a great gal to remember her old pals. She isn't one to hit the night spots, like other Hollywood stars, but she does sort of hold court in her own home at the fashionable Ravenswood apartments (in which, incidentally, she is the heaviest owner). One of her best pals has been Jack La Rue. They played together on the stage in New York, so, when *Go West, Young Man*, started production, Mae heard that Jack was on the loose, had a part written into her script for him, marking their first screen appearance together. Producers immediately signed La Rue for two other pictures.

NOW—HE'LL HATE ME ON SIGHT



DON'T LET ADOLESCENT PIMPLES MAKE YOU HATE TO BE SEEN

PIMPLES spoil many a "date"—for boys as well as girls—after the start of adolescence, from about 13 to 25 years of age, or even longer.

At this time, important glands develop and final growth takes place. The entire system is disturbed. The skin gets extra sensitive. Waste poisons in the blood irritate this sensitive skin. Then, unsightly pimples pop out.

Fleischmann's Yeast clears these skin irritants out of the blood. Then, pimples go! Eat 3 cakes each day, one before meals—plain, or in a little water—until skin clears.

—clears the skin

by clearing skin irritants out of the blood

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Which Word Describes Your Eyes?





COLORLESS—Pale, scraggly, scanty lashes—eyes seem small, expressionless. A definite need for proper eye make-up.



CONSPICUOUS—Ordinary mascara overloading the lashes in heavy, gummy blobs. Hard-looking and unattractive.



CHARMING—Dark, luxuriant lashes, yet perfectly natural in appearance — with Maybelline. Eye make-up in good taste.



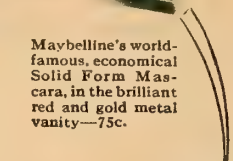
So Simple-this Beauty Secret

Your eyes are your most important beauty feature—or they should be! Are you making the most of their possibilities by framing them properly with long, dark, lustrous lashes? You can do this best by applying just a few, simple brush strokes of harmless Maybelline, the eye make-up in good taste. No longer need you worry about having pale, unattractive lashes, nor fear that hard "made-up" look if you darken them—with Maybelline!

★ Maybelline is non-smarting, tear proof, and absolutely harmless. Cream-smoothness of texture—utter simplicity of application—tendency to curl the lashes into lovely, sweeping fringe—these are some of the wonderful qualities which make this the eyelash darkener supreme.

★ You will adore the other delightful Maybelline Eye Beauty Aids, too! See with what ease you can form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Try blending a soft, colorful shadow on your eyelids with the pure, creamy Maybelline Eye Shadow—it deepens and accentuates the color and sparkle of your eyes.

★ Maybelline Eye Beauty Aids are preferred by more than 10,000,000 discriminating women as the finest that money can buy—yet they are nominally priced at leading toilet goods counters everywhere. Generous introductory sizes of all Maybelline Eye Beauty Aids may be had at all 10c stores. Try them today—you'll be delighted!



Maybelline's world-famous, economical Solid Form Mascara, in the brilliant red and gold metal vanity—75c.



Maybelline Cream Mascara in Black, Brown or Blue, with brush in dainty zipper bag. 75c.



Maybelline Eyebrow Pencil, Black, Brown or Blue.



Maybelline Eye Shadow. Blue, Blue-Gray, Brown, Green or Violet.

Maybelline

THE WORLD'S LARGEST SELLING EYE BEAUTY AIDS

Tested—Approved—Good Housekeeping Bureau

Win Bob Taylor's Prize

(Continued from page ten)

As a special requirement for this month's contest, the editor adds this stipulation: along with your letter name your ten favorite film stars in the order of your rating. HOLLYWOOD Magazine wants this information so it may more readily meet the public taste in articles appearing in future issues.

Here are the rules:

1. Write your letter in either pen and ink or on the typewriter. Legibility, neatness and conciseness count.
2. Make your letter brief. There is no set limit to the length of HOLLYWOOD's letters, but the editor reserves the right to strike out portions deemed unnecessary. Brief letters win more favorable consideration.
3. Your letter must be interesting. Will it lend itself to comment from the editor? Are there two sides to what you have to say? Is it really worth saying? These are tests that will improve your letter.
4. List the names of your ten favorites, in the order of their standing, on the sheet printed below. Attach or enclose this in your letter. (Be honest with your choices—they have nothing whatever to do with the letter contest and are for polling purposes only.)
5. Address your letter to HOLLYWOOD Magazine, Dept. BT, 7046 Hollywood Blvd., Hollywood, Calif. It must arrive here not later than December 10. No return correspondence can be attempted. The judge's decision is final.

LeRoy Trademark Contest

(Continued from page eighteen)

bering, of course, that those you submit MUST BE ORIGINAL. You cannot hope to win a prize by copying what someone else has already put into use.

Here are the rules:

1. The contest closes December 20. 1936. All entries must be in the mail not later than midnight, December 20, 1936.
2. Any reader is entitled to enter except employees and relatives of employees of Fawcett Publications, Inc., Motion Picture Publications, Inc., or A Mervyn LeRoy Production.
3. It is not necessary to submit a drawing of the trademark—you can outline your idea in words.
4. Do not submit decorated or fanciful entries.
5. Judges will be Mervyn LeRoy, S. Charles Einfeld, director of Advertising and Publicity for Warner Bros., and Edward Selzer, Publicity Director for Warner Bros. Studios.
6. Contest closes midnight December 20th, 1936.
7. In case of ties, duplicate prizes will be awarded.
8. Submit your entry to LeRoy Contest Editor, HOLLYWOOD Magazine, 7046 Hollywood Blvd., Hollywood, Calif.
9. Prize winners agree to sign over all right and title to winning designs and to accept the prize money as full compensation for the same. No entries will be returned.

Now get out the pencil and begin jotting down your trademark ideas. Your entry may be the winning one.

ACCEPT NO SUBSTITUTES! ALWAYS INSIST ON THE ADVERTISED BRAND!



They dance, they swim—and they sing! These pretty chorines were guests of Frances Langford, seated at the piano. From the left: Dot Sanders, Vivian Faulkner, Jaqueline Dax, Midgie Dare, Jean Ashton

They'd Hang Claudette for a Witch!

(Continued from page twenty-seven)

But back to the James Lewis picture. Lloyd was adopted by Paramount recently and given *Maid of Salem* as his first assignment. Directing Claudette brings joy to any director's heart. But he was even more over-joyed to find he would direct her next film, and it would be *I, James Lewis.* They're still congratulating themselves.

Maid of Salem works a few hardships on Claudette, to her way of thinking. For one thing, she has been temporarily deprived of her bangs. And although it does not change her beauty in the slightest, she feels a little unkindly toward the unidentified person who pointed out bangs weren't just the thing in 1692.

And then again, her fingers can't be manicured in modern fashion. They have to be Puritan-ish, with close-clipped, uncolored nails. And she simply must not say "can't" for "cannot" in the script. Her English has to revert 250 years.

For a Puritan girl, Claudette clowns most amazingly. In one scene she was supposed to do a dance with an imaginary partner—one of the reasons why they decided she was a witch. Now, Claudette dances divinely when actually in the arms of a handsome gentlemen, but it is a little strain on her credulity to react in exactly the same way without a partner.

So she started clowning. As an off stage proposition this appealed to Director Lloyd. He left his easy chair and made a valiant attempt to out-clown Claudette. The audience of grips and juicers applauded while time was a-waiting. After the fun Claudette settled down and did the scene better than any boss could ask for.

Since we have aroused your curiosity somewhat about the new picture, *Maid of Salem,* we will reveal this much. Claudette, the Puritan, is a rebel at heart. She meets Fred MacMurray, a Virginian with a price on his head for inciting revolt down south. His chivalry and gaiety is a strange contrast to New England prudery. So of course she falls in love with him during their clandestine meetings in the forest.

Finally, in the midst of a witch scare which has already seen the execution of nineteen persons, Claudette is singled out because of her strange actions (a nice Puritan never acted like she was really in love, you know.) And through the schemings of an irresponsible child (Bonita Granville), Claudette is brought to trial.



Most Bad Breath Begins with the Teeth!

WHY let bad breath interfere with success — with happiness? It's so easy to be safe when you realize that by far the most common cause of bad breath is . . . *improperly cleaned teeth!*

Authorities say decaying food and acid deposits, in hidden crevices between the teeth, are the source of most unpleasant mouth odors—of dull, dingy teeth—and of much tooth decay.

Use Colgate Dental Cream. Its special *penetrating* foam removes these odor-breeding deposits that ordinary cleaning methods fail to reach. And at the same time, Colgate's soft, safe polishing agent cleans and brightens the enamel—makes your teeth sparkle.

Be safe—be sure! Brush your teeth . . . your gums . . . your tongue . . . with Colgate Dental Cream at least twice daily and have cleaner, brighter teeth and a sweeter, purer breath. Get a tube today!

20¢ LARGE SIZE
Giant Size, over twice as much, 35¢



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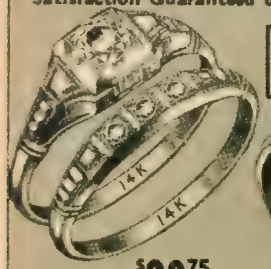
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Both for $29.75
Only $2.87 a mo.
4 Fiery Diamonds

LK-6 . . . Perfectly matched engagement and wedding ring ensemble of 14K Solid White or Yellow Gold. Engagement ring is set with a fiery, genuine blue-white diamond, and the wedding ring with 3 matched diamonds. Specify gold desired. Both for $2.87 a mo. May be purchased separately.



Only $27.50
LADIES' CLUSTER
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LK-2 . . . Dazzling ladies' square prong cluster ring, expertly set with seven finely matched fiery, genuine diamonds. Gives the appearance of a $450.00 solitaire. 14K Solid Yellow Gold ring. Only $2.65 a month.



$2.87 a mo
$29.75
Latest 17 Jewel BULOVA

LK-3 . . . BULOVA'S "Goddess of Time"! Guaranteed 17 Jewel BULOVA movement. Tiny, square case in charm and color of natural gold. Silk cord bracelet. $2.87 a month.



$1.35 a mo.
$14.50
A ROYAL SENSATION!

LK-4 . . . Ladies, baguette type wrist watch in streamlined permanent white case; fully guaranteed movement. Matched bracelet. Only $1.35 a mo.



17 Jewel Waltham
Now only $24.75
Handsome genuine leather strap included free!

LK-8 . . . Guaranteed 17 Jewel WALTHAM "Diplomat" at a remarkably low price! Richly engraved white case, link bracelet to match and an extra, genuine leather strap. Usually $37.50 — now $24.75. $2.37 a month.

FREE!
New 1937 "Book of Gems"

32 pages of feature values in genuine blue-white diamonds, standard watches, exquisite jewelry, silverware, cameras, toilet sets, etc. Send for yours today!



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170 BROADWAY N.Y.C.

Hollywood Young Stars



Two weeks previous to his death, Irving Thalberg had this spectacular banquet in honor of Johannes Poulsen, noted European director. The young stars you see here (from the left) are: Astrid Allwyn, Michael Whalen, Mr. and Mrs. Donald Woods and Una Merkel

by PHYLLIS FRASER

Jack Arnold's voice on the *Myrt and Marge* program thrilled many radio listeners . . . so many that RKO brought him to the coast to make pictures. He has already finished *Without Orders* and has started *Night Waitress*—which officially initiates him on how stars in Hollywood work. . . . Incidentally movie goers will know him as Winton Haworth instead of Jack Arnold which was merely the name of his radio character.

Mary Jo Ellis was a "stand-in" for Anne Shirley, but now she has her own "stand-in" for Anne's latest picture *Daddy and I*. Mary Jo was given the much sought-after role of Anne's girl friend . . . here's wishing her luck—she's certainly deserving.

• •

While Tom Brown was working on *Rose Bowl* . . . the company went on location at the Olympic Stadium in Los Angeles . . . at eight o'clock on their first morning at work, a little boy clad in overalls showed up, went to Tom's dressing room, said he was a fan . . . and elected himself to be a valet for Tommy. Every morning he appeared at the same time and didn't leave until Tom did. Finally one day while the company was making a scene Tommy wasn't in, the little boy ask Tom what the picture was going to be about . . . the youngster had been so nice to him that Tommy went into great detail and explained the plot to him . . . finally when he had finished the little boy looked at him and said, "What's going to play on the bill with it?" . . !

• •

Even as You and I . . . screen favorites have embarrassing moments . . . Florine McKinney and her husband Barry Trivers (they've been married four months) were driving slowly along Sunset Blvd. late one night on their way home. Barry had his arm around Florine when suddenly a cop came from out of no where and motioned Barry to the curb, and arrested him for one-arm driving . . . they tried to explain that they were married, but the cop (a wise guy) said all the couples told him that and they would have to show him their marriage license.

Naturally they didn't carry the proof around with them. So the cop took Barry to jail while Florine hurried home for the important document . . . after much negotiating Barry was finally released. . . .

Pick Ups. . . . Before the Gene Raymond—Jeanette MacDonald engagement was announced, Gene was sometimes seen with Janet Gaynor. One night he took Janet dancing at one of the Hollywood night spots and during the evening a feminine voice called the orchestra leader to the phone and ask if he would play the *Indian Love Call*, *Rose Marie* and *Would You*—just in that order . . . he said he would . . . when Gene heard them he almost fell out of his chair and finally danced by and asked the leader if it was a coincidence or if some one had asked him to play them . . . the leader assured him it was not a coincidence . . . Raymond laughed and in a few moments left. . . . Who's name would you connect *Rose Marie* and *Would You* with? . . . Ida Lupino has written four lovely songs and will gladly play them for you any time you ask, but refuses to sing the lyrics . . . says her voice would ruin any song and she won't let hers be one of them. . . . Grace Bradley, who plays flapper, scatter brained rôles in films, was a concert pianist at thirteen years of age . . . Hermes Pan, dance director for Rogers

and Astaire pictures, was at the Trocadero dancing with **Lucille Ball** (doing regular Ball-room steps) when **Lloyd Pantages** and **Arline Judge** danced up to them, saying that they bet they could do anything Hermes could . . . all the rest of the dancers cleared the floor and with Hermes and Lucille leading, the foursome went over chairs and tables and really put on an exhibition . . . **Viola Von**, the soloist with **Larry Lee's** orchestra, is making the English, Spanish and French version of a picture for an independent company . . . she speaks all three languages fluently . . . most of us think we're fortunate if we conquer English . . .

• •

Riddle Me This **. . . What film actress whose engagement was recently announced couldn't think of her fiance's name when she was being interviewed about her coming marriage? What actress and actor, whose names were at one time linked together, were seen walking down the studio lot after work holding hands and so deep in conversation they couldn't see any one else? The strange part of it is, that the actress has just announced she's going to marry some one else.**

• •

CUPID DARTS . . . **Doris Dudley**—whose every move causes a sensation in the newspapers—is now seeing the late spots with **Phil Houston** . . . A new twosome in Hollywood is **Lee Tracy** and **Florence Lake** . . . **June Lang** has changed her affections to **Victor Orsatti** . . . he's given her five trinkets for her charm bracelet which all carry the message "I love you" . . . in other words "He loves Her" . . . **Henry Willson** met **Eleanore Whitney** . . . now you can't meet Henry without meeting Eleanore . . . because they are always together . . . **Maxine Doyle** who appeared in many Joe E. Brown pictures is giving up her career in pictures to make one of marriage. The groom to be is a home town boy friend of Maxine's, who owns a broadcasting station in Seattle . . . maybe we'll be hearing her now instead of seeing her.



—Fawcett Photo by Charles Rhodes

Gay? Absolutely! Joe Penner and his lovely wife, above, are among filmland's most cheerful couples. This photo was snapped at a Hollywood première





ARE YOU ONE OF THE MANY VICTIMS?

Do you suffer from Piles? If so, you know what they can take out of you. They wear you down physically and mentally. They make you look drawn and haggard, no matter how you try to conceal the suffering. They handicap your every activity in life.

But the suffering, bad as it is, is not the only thing about Piles. They can turn into something very serious. This is always a possibility because of the delicacy of the trouble. Many people hesitate to seek medical treatment for Piles, when, as a matter of fact, no trouble is more in need of attention.

Three Effects in One

Today, you have medication for Piles that is of extraordinary merit. It consists of Pazo Ointment. Pazo does more than merely "kid" Piles. It actually placates them. Pazo is unusually effective because it is threefold in effect.

First, it is *soothing*, which tends to relieve inflammation, soreness and itching. Second, it is *lubricating*, which tends to soften hard parts and make passage easy. Third, it is *astringent*, which tends to reduce swollen parts and check bleeding.

Pazo comes in tubes fitted with a special Pile Pipe which permits application high up in the rectum. It also now comes in suppository form. Those who prefer suppositories will find Pazo Suppositories the most satisfactory. All drug stores sell Pazo, but a trial tube (with Pile Pipe) will be sent on request. Mail coupon and enclose 10c (coin or stamps) to help cover cost of packing and postage.

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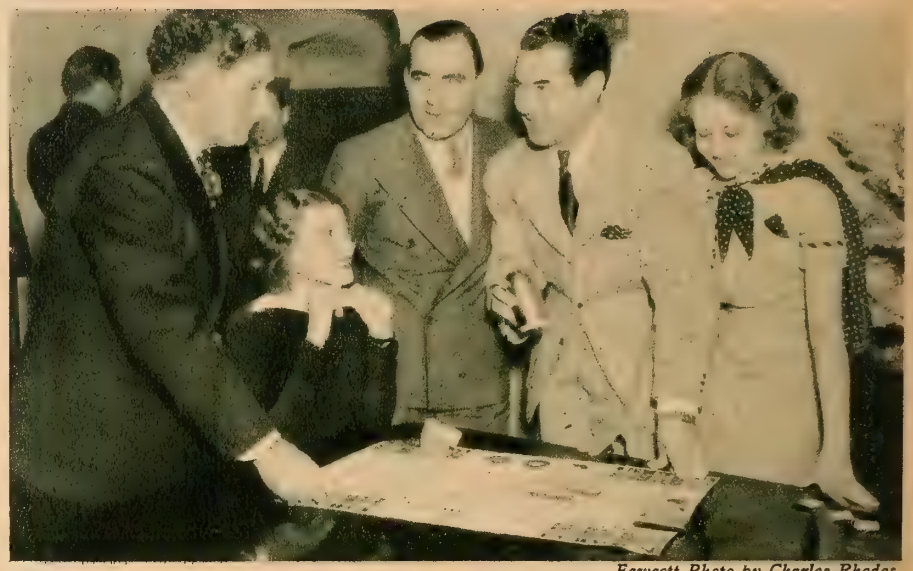
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This offer is good only in U. S. and Canada. Canadian residents may write H. R. Madill & Co., 64 Wellington Street, West, Toronto, Ont.

For Your Entertainment



Fawcett Photo by Charles Rhodes

Games? Sure, the stars like to play them! Here's a group gathered around for some friendly competition: Fred Stone, Jeanette MacDonald, Pat O'Brien, John Mack Brown and Paula Stone

By Patricia Carter

THE FIRST PRIMITIVE existence was devoid of the social element. From this crude and simple beginning has developed our polished and complex social scheme of today. We no longer fear our brothers, nor do we avoid them! Each of us enjoys the company of his friends, the easy informality of modern fellowship. Walter Dyer tells us, "If a man were placed on a desert island with no one to talk with, he would surely go mad."

With this thought in mind, we sincerely hope the following parlor games will add to the success and sociability of your parties. It is our desire to publish as many of these games and tricks as possible each month in this department. Your suggestions will always be welcome, and if they are suitable for publication you will receive a check for two dollars for each game accepted. Remember, however, if your game be one which we have already received and plan to use in these columns, you cannot expect remuneration.

Whether or not you have a catchy game to contribute, your opinion of this addition to HOLLYWOOD Magazine will be appreciated. Beautiful Ginger Rogers has suggested our first game this month. The rules are simple. It is, in a way, a variation of Fanagrams.

Unscramble the Jumble

Typewrite or write out the following "scrambled" actors' and actresses' names:

Nowasns	Swanson
Rgtae	Greta
Yarebromr	Barrymore
Nigger	Ginger
Nryam	Myrna
Rabmold	Lombard
Rosta	Astor
Wollep	Powell
Ivades	Davies
Rooneb	Oberon

Use only the twisted names appearing on the left of this illustration for your list. Pass these out on slips of paper, together with a pencil, to your guests. Allow them to ponder for fifteen minutes. After this time has elapsed, ask each person to sign his name at the bottom of the page and exchange with his nearest neighbor. The lists will be graded school-room fashion when the hostess reads aloud the correct names printed on the right, above. If a prize has been decided upon beforehand, this will be awarded now to the winner. The winner, of course, will be the one who has the largest number of names correctly "unscrambled."

This game may also be played by substituting scrambled presidents' names, names of flowers, states, animals and names of your friends.

A Rat In the Dark

Mickey Mouse (he of the large ears and black skin) is popular with all of us. Sooner or later in life it occurs to us that we have artistic talents—so let's test them! Turn out all the lights and ask everyone to draw, to the best of his ability, a picture of Mr. Mouse. It is highly improbable that even Minnie Mouse would recognize some of the finished masterpieces, for poor little Mickey is invariably a horribly mutilated and deformed rat. His ears are frequently drawn where his arms should be, and vice versa. He is a wonderful sport about it, though, and seldom if ever complains. He knows it's all in fun!

The Cock Crows

For the amazement of one of your guests and the amusement of all the others, announce that you are going to whisper to all present the names of animals, each

Games

animal to be different. Decide upon one person as the "goat" of the game, then quietly inform everyone else to keep perfectly silent. Whisper to the chosen one that he is to imitate the crowing of a rooster. (Or a donkey's bray!)

After everything is in readiness, give the signal for everyone to mimic as loudly as possible the call of the animal decided upon. Instead of a loud clamor, of course nothing will be heard but the crowing (or braying) of one suddenly embarrassed member of the party.

Hollywood Wisecrackers

The object of this game is to determine how many questions and wisecracks can be concocted by using the names of stars. It is preferable to link husband and wife, couples reported engaged, or just plain good friends. It will be interesting to note that your guests will prove their originality and ingenuity by contributing bountifully and comically to your appeal for name combinations. Read aloud the following examples, then ask them to carry on from there:

Since *Bebe's* been married, has she caught *Ben Lyon?*

If *Garbo* were a lamb, would *Norma Shearer?*

If *Lew* were a cook, wouldn't he need a little *Ginger?*

If *Sally* were an owl, would she still give a *"Hoot?"*

If Sandra Shaw were a chicken, would *Gary Cooper?*

If *Mary Brian* should get married, what rights would *Cary Grant?*

If *June Collyer* wished to cook soup, would she *"Stu" Erwin?*

If husband *Doc* has debtors, should *Irene Dunne* them?

Would *Gracie Allen* be like Nero and fiddle while *George Burns?*

If he were in a horse race, would *Eddie Cantor?*

Could the break with *Eddie Sutherland* be because *Loretta's Young?*

If *Katharine Hepburn* were a river, would *John Ford* the way?

If *Kay Francis* were in danger, would *Jack Warner?*

If *Myrna Loy* held up traffic, would *Arthur's Hornblow?*

If *Ruggles* were to sue, would *Arline Judge?*

If *Forbes* were St. Peter, would *Heather* be an *Angel?*

This Is a Corker

A bottle and a cork together cost one dollar and ten cents. If the bottle cost a dollar more than the cork, how much did the cork cost? Do you know? No—*not* ten cents! Five cents is the correct answer.

• •

Every good party must come to an end —and we hope yours has been a *happy* party! Write us about it, won't you? Send your letters to Patricia Carter, Fawcett Publications, Inc., 7046 Hollywood Boulevard, Hollywood, California.



A PREY TO FEARS? When you're longing to join in the fun—does dread of possible embarrassment ever hold you back? It needn't! For Modess—a new kind of sanitary pad, made in a new and different way—puts an end to all those fears!



BE AS GAY AS THE REST! Depend upon it, there's no risk with Modess. It's Certain-Safe! Unlike many ordinary reversible pads, Modess has a specially treated material on sides and back to prevent *striking through!* Modess stays safe . . . stays soft! Just wear the *blue line* (on moisture-proof side) *away* from the body and perfect protection is yours!



End "accident panic"— ask for Certain-Safe

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The Improved Sanitary Pad



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Simply cleaning your teeth may keep them white—*for a while!* But when neglected gums become soft and spongy all the half-way measures in the world won't preserve your teeth.

Don't take that chance, start using Forhan's. It gives you double protection—*whitens teeth* and *safeguards gums* at the same time.

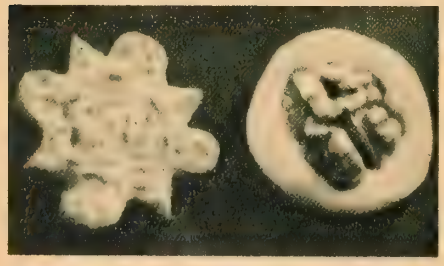
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Forhan's was created by an eminent dental surgeon to provide double protection; with it you clean teeth and massage gums just as dentists advise. It costs no more than most ordinary toothpastes, but ends ordinary half-way care! Begin using Forhan's today.

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Fudges, penuchi, pull taffies, caramels—made in new failure-proof ways! • New candies—easy to do. • Fondant made without cooking! • And what cookies! • Many so easy a small girl can make them!

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Address .....

Hollywood Charm School

It's A Gift

by Ann Vernon



Olivia de Havilland, featured in Warner Bros. *The Charge of the Light Brigade*, checks off her Christmas list as she shops by telephone

WITH THE SAME flair for the short-cut route which has marked her rise to fame, Olivia de Havilland has solved the problem of Christmas shopping. The beautiful little Warner Bros. star says that this year her shopping is all being done by telephone.

The secret is—and there is always a secret to anything so simple—that Olivia's friends will receive artfully packaged toiletries of tried-and-true quality which can be ordered by name.

With her gift list made up in advance, she need only call the cosmetic department of her favorite store and as she checks off the items, say "Wrap as a gift, please." No worry about sizes and colors for later exchange, no milling holiday crowds! And highly important to this popular actress who is rushed into one picture after another, no time lost!

When her list is completed, Olivia's Christmas shopping is done, without so much as stepping out of her own living room. An ingenious plan which can be copied to advantage by busy girls everywhere!



The Yardley Bath Set in holiday dress



Glessner's Sofskin Creme for lovely hands

The pristine freshness of boxed cosmetics and the established high quality of standard brands, give assurance of the "rightness" of beauty gifts. The one difficulty this season will be in making a choice from the vast display of holiday offerings, so gay and smart are the packages and so tempting the contents.

Pictured with this article are a few of the many attractive gift selections to fill the varied requirements of Christmas giving. All are put out by cosmetic manufacturers and perfumers of national reputation and (if you would like to follow Miss de Havilland's shopping method) all can be ordered by phone with entire confidence in quality.

For the devotees of lavender fragrance, a gift discovery is the Yardley Bath Set in its gold and buff box of unusual design. The ensemble consists of a large bottle of Yardley's Old English Lavender (toilet water supreme), a box of Yardley's Bath Dusting Powder and a guest-room size wooden drum of Lavendomeal for softening and perfuming the bath water. At $2.95 this Yardley Bath Set is a grand value and in perfect taste for women from sixteen to sixty.

How often have you looked in vain for an appropriate "little" gift! This year you need seek no farther than a jar of Glessner's Sofskin Creme which makes an ideal present from one member of the

[*Continued on page* 55]

Beauty



Elizabeth Arden's "Busy Woman's Box"



Lentheric's "Three Musketeers" for men



Luxor face powder and Gardenia perfume



GERDA EGLOFF, of Dallas, July winner in the nation-wide "Search for Talent".

Each Month . . . .

the "Search for Talent" offers some girl a FREE screen test and $50.00 in cash. At least one winner will be given a role in an important Walter Wanger Production at the United Artists Studios in Hollywood.

Hollywood MAY WANT YOU, too!

THIS attractive young lady, won first place in the July "Search for Talent" and has an opportunity for a movie contract. How would you like a chance to work under Walter Wanger who has produced such outstanding pictures as "Spendthrift" and "The Case Against Mrs. Ames"?

Every girl in America has just such an opportunity, for HOLD-BOBS, Walter Wanger Productions, Motion Picture and Screen Play are sponsoring a nation-wide "Search for Talent" . . . with winners picked every month. You're invited to enter . . . and you may enter as many times as you like until the closing date, December 31, 1936.

All you need do is get complete details from any HOLD-BOB dealer. Entry blanks are printed right on the back of HOLD-BOB cards . . . so now there is a two-fold reason for buying HOLD-BOBS, the favorites of Hollywood. Once you use HOLD-BOBS you'll never use any other bob pin, because only HOLD-BOBS have small, round, invisible heads; smooth, round, non-scratching points; flexible, tapered legs—one side crimped; and, colors to match all shades of hair. You may buy HOLD-BOBS at good dealers everywhere.

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Enter my photograph in the "Search for Talent"
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Posed by professional models

Thousands gaining normal attractive curves —in just a few weeks!

SKINNY, friendless girls who never could gain an ounce can take new hope from the experience of thousands of others with this new scientific treatment that is sweeping the country. These others have gained 10 to 25 pounds of solid, naturally attractive flesh this new easy way —*in just a few weeks!*

What is more, this new discovery has given them naturally clear skin, freedom from indigestion and constipation, new pep.

Why it builds up so quickly

Scientists recently discovered that great numbers of people are thin and rundown for the single reason that they do not get enough digestion-strengthening Vitamin B and blood-enriching iron in their daily food. Now the richest known source of this marvelous body-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times—*made 7 times more powerful.* Then it is combined with 3 kinds of iron, pasteurized whole yeast and other valuable ingredients in little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to build you up, get these new "7-power" Ironized Yeast tablets from your druggist today. Then, day after day, watch flat chest develop and skinny limbs round out to natural attractiveness. Constipation and indigestion from the same cause vanish, skin clears to normal beauty—you're a new person.

Money-back guarantee

No matter how skinny and rundown you may be from lack of sufficient Vitamin B and iron, try these new Ironized Yeast tablets just a short time, and note the marvelous change. See if they don't build you up in a few weeks, as they have thousands. If not delighted with the benefits of the very first package, your money back instantly.

Special FREE offer!

To start thousands building up their health right away, we make this FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out seal on box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results with very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 2812, Atlanta, Ga.

Hitting Hollywood On High with Hamm Beall

STARS OF HOLLYWOOD will doubtless not receive so graciously in the future requests for cooperation for benefits and civic non-profit events as the result of recent experiences with such affairs.

The latest, the California Festival Association's presentation of *Everyman*, a magnificent offering in the Hollywood Bowl, for which Johannes Poulsen, the world's number one man of the art theatre, was brought from Copenhagen to direct the production, did not help the situation.

Mary Pickford fired the opening gun of the *Everyman* campaign with a reception at Pickfair, and the late Irving Thalberg and Norma Shearer gave preparations their social climax with a banquet to Poulsen at the Biltmore. Charlie Chaplin donated the use of his studios for rehearsals, and Sid Grauman loaned his technical chief, George Ormston, to supervise the building of the most picturesque outdoor setting the world has ever known. Stars, producers and directors bought boxes for the première, and the pageant-play was off to a banner start. Page after page of newspaper publicity was given it, radio stations kept it dominating the air, while highways and boulevards were lined with billboards. It failed to click financially, and the variance between receipts and contracted expenditures was sizeable. The result: at this writing mutterings on unpaid creditors, and indirectly Hollywood's credit rating a little lower.

• •

Then there was the Actors Fund Benefit, which grossed approximately $40,000 in a single night, and yet the workers and tradesmen were asked to accept well shaved settlements. Edward Arnold and Billie Burke Ziegfeld were used as "fronts" for this venture by Alexander Leftwich, the promoter who represented Daniel Frohman, the venerable head of the Actors Fund of America. A most marvelous production, Hollywood's still talking about it, but expenses topped the intake plenty.



Proof of the depression's end! The once famous Carthay Circle theatre, dark for many years, gleams again as Hollywood resumes the gala premières of yore



George Houston's reputation as an actor was enhanced by his splendid performance of the title rôle in the morality play, *Everyman*, staged in Hollywood this autumn. Playing the rôle of his paramour was Leone Sousa

• •

DURING THE ELK'S Convention in July it was decided to have a Motion Picture Electrical Pageant in the Coliseum to entertain the antlered herd and their families as well as to garner some shekels with which to help pay convention expenses. The picture industry was called on to help, and the studios played ball with floats and stars. Mismanagement the night of the event found the stars at the Coliseum with no cars available for their ride in the grand parade, and Hollywood's celebrities had to drape themselves in the wrecks that had played a part in the film stunt men's contest a few minutes before.

The Elks were in no way to blame; the pageant was handled by a special corporation headed by a state politician, and the Elks were to share in the profits.

• •

DISCOVERING RATHER BLUNTLY through somewhat broad hints thrown out by the

police that Hollywood is not interested in becoming the nudist as well as cinema capital of the world, nor yet has the fair film colony ambitions to become the cultural center for revival of the picturesquely pornographic and superlatively salacious humor of Rabelais, Balzac and Boccacio, the merry, mad Minsky burlesque troupe has meandered Manhattanward muttering malignant maledictions on the movie metropolis.

Two raids, resulting in fines totaling around $3,000, even with Attorney Jerry Geissler's highest price aggregation of mouth-pieces at the legal helm, plus a six month's jail sentence for the "stooge" manager; convinced Eddie Weinstock, the Columbia football star, who became an epidermis entrepeneur almost overnight, that the Hollywood climate was a bit pathological.

Last year Joe Weinstock and H. K. Minsky, who found the Phi Betta Kappa key he won at Columbia had its advantages at making buttonholes of rather low resistance when "strip-teasers" felt it was the moment to reveal their endearing young charms, brought the first genuine burlesque troupe to the Hollywood Playhouse for a very successful engagement. It was a novelty to most of the cinema amusement seekers and they left Los Angeles with a pretty poke. Long Beach and San Francisco were not so kind, and the coast engagement terminated in the red.

This year Eddie Weinstock, personally a most personable sort, tried an encore with an opening night performance that would have made even drunken roisterers blush at a low-grade stag smoker. Soon later came the gendarmerie, and then "Good morning, Judge." A tough break threw the cast before an austere municipal magistrate just ahead of an election for district attorney. Before another tribunal and at another time the case might have been kidded out of court.

When Hollyowod's own film productions are required to hew so closely to the line by the Hays office and the Legion of Decency, it is no small wonder that the film capital should not want to have its escutcheon indirectly blotted with muddy ink through footlight fodder of this sort.

[*Continued on page 70*]



Charles Chaplin and Paulette Goddard were among the throngs of movie famous who attended the première of *Everyman*

LOVELY



Miss Helen Bernard—New Permanent Wave by Walter & Sisters, fashionable New York Hairdresser.

"MY SECRET OF LOVELINESS—I use Marchand's Golden Hair Wash," says Miss Helen Bernard, of Wheeling, W.Va.

CHARMING Miss Bernard, NOVEMBER winner of MARCHAND'S BLONDE-OF-THE-MONTH Contest, tells us how she improved her *whole appearance.* "I keep my hair soft and lustrous with Marchand's," says Miss Bernard. Blonde or Brunette, you too can gain new attractiveness your friends will admire. How? Develop fully your one *natural* charm, your hair!

BLONDES—To have your hair a lovely golden shade brightens your whole appearance. Evenly restore youthful lustre to dull, faded or streaked hair with Marchand's.

BRUNETTES—Just a rinse with Marchand's adds a sparkling, glowing sheen to your hair. Or if you wish, using Marchand's full strength you too can lighten your hair to any golden shade.

BLONDES AND BRUNETTES—End worry over unsightly hair on arms—and legs. Women everywhere are now using Marchand's to make "superfluous" hair *unnoticeable.* Invisible through even sheerest stockings! Start today! Get a bottle of Marchand's Golden Hair Wash at any drugstore. Use it tonight, at home.

Would You, Too, Like to Visit New York—FREE

Full details of Marchand's Blonde-Of-The-Month Contest in your package of Marchand's Golden Hair Wash. At your druggist. Or mail coupon below.

MARCHAND'S
GOLDEN HAIR WASH

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE THIS COUPON

MARCHAND'S GOLDEN HAIR WASH, 521 West 23rd St., NEW YORK CITY

Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin or money order as convenient) for a full-sized bottle.

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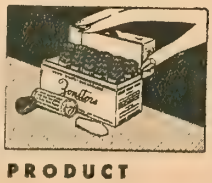
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Zonitors FOR FEMININE HYGIENE
Snowy White • Greaseless
A ZONITE PRODUCT

Putting A Director on the Spot!

(Continued from page twenty-one)

plans for the first scene he was to play.

"Hey, wait a minute," protested Holt, "you're planning to shoot one of the toughest scenes in the picture first. And, I'm in it with you. Who is going to direct?"

Kenton grinned, "I was afraid you'd think of that," he retorted, "so I thought I'd take it easy by letting you coach me in some scenes together before I have to work alone, or, with some of the 'bit' players.

"Jack, I have it figured out that you can give me the proper tempo and confidence in this first scene. We'll just let the boys stand around and watch us and see that everything goes right. I don't want to be lousy in the first day's rushes, and get myself fired."

The Cameras Grind Away

The star regarded his director suspiciously, but there was nothing he could do at the moment, even if he had waited for twenty years. Kenton had him temporarily check-mated.

Outside of a pardonable uneasiness, which resulted in two false starts, (Kenton confessed to me later that he was deathly afraid of cutting a ridiculous figure as an actor), the director played the rather difficult scene with Holt convincingly.

He was so obviously serious and conscientious in his desire to portray Roosevelt in a life-like manner, that his spirit seemed to get hold of the crew and the other actors. Ignoring a few wisecracks during the shooting of the first scene, he soon picked up enough courage to retort in kind as the afternoon wore on.

"Go ahead, boys," he advised, "rib me all you want to, but all I have to say is that these rushes better be good."

Complained Douglas Dumbrille to me: "He is getting so cocky he might just as well be back of the camera again. I merely remarked that it was a fine thing for a big Hollywood director to be taking some poor actor's job."

What did he say?

"Oh, he said that such a possibility needn't worry ME."

That crack convinced me that Kenton could take care of himself, so I bid Holt adieu.

"He's yours, pardner," I said.

Jack grinned ruefully. "It begins to look that way," he admitted, "but I'll get to him yet. I haven't waited twenty long years for nothing."

Time Marches On

A couple of weeks later, returning from a vacation spent fishing in old Mexico, I visited Jack Holt while he was refereeing a polo game down at the Riviera Country Club.

The pride of his life and the joy of his life, son Tim, a strapping, handsome, curly-headed six-footer, who has just been graduated from the Culver Military Academy, rode up to us, dismounted and joined us.

"Have you seen Dad's picture?" Tim inquired.

As I explained my absence during the preview, Holt pere looked somewhat embarrassed.

"Wait until you see it," continued Tim, "you'll have a real surprise. Mr. Kenton is marvelous as Colonel Roosevelt!"



She's lovely to look at! Ask Reginald Gardiner, who is gazing at Margot Grahame, and he'll give you an emphatic yes!

Tim looked at his dad suddenly. "Oh, Dad is great too," he added hastily, "He's always great—but Mr. Keaton sure does a swell job of acting."

A few moments later . . . over a Scotch and soda . . . in the club house . . . I remarked casually:

"Well, well, the director clicked as an actor, after all. I didn't think he could get away with it."

Jack Holt gulped a bit on his soda. "Oh, you didn't, well Tim is right. Erle does a great job of acting."

"I thought it was you who had been waiting for twenty years to get a director, any director, before the camera as an actor. Didn't you give him hell when you had a chance?"

The star looked sort of wistful for a moment.

"No, I didn't," he replied, "when I got back of that camera in the golden chair, that blasted Kenton was so serious in his work, so anxious to please, that I just didn't have the heart to ride him.

"To tell you the truth, I got so interested directing Kenton, who was doing a fine job of acting, that I forgot all about ribbing him until it was too late!"

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Portrait of a Rebel

(Continued from page twenty-five)

most becoming expressions and advised to concentrate on those, but this again is a time when telling does no good.

She Doesn't Act Like A Star

Another custom that she has defied is that of acting like a star on the set, retiring to her dressing room between scenes, keeping an aloof-and-proper star relationship with extras. Katie pooh-poohs this idea as she does all things of that kind. Not only does she never retire to her dressing room, but she has often been known to haul-and-scrape her dressing table out of her room to as near the shooting front as she can get, to powder her nose there, less she miss something. And even days when she is not in the scenes being shot, she is always there anyway, avidly keyed up to everything that is going on.

She serves tea, usually about two gallons of it, at her expense, to everyone on the stage, every afternoon, and many a time her car has pulled up full of popcorn, or sandwiches, or whatever the mood of the crowd seems to call for. Yet despite this extreme friendliness on her part, no one is ever too familiar with her, never rowdy, dowdy. palsy-walsy . . . no one ever pats her on the back, or calls her by rough-and-tumble nicknames. This is the thing that "star-ishness" is supposed to prevent. Hepburn avoids it by just being herself.

Again she is one of the few big stars in Hollywood who refuses to have a double to do feats of physical daring for her. No one, not even the insurance advisors, can talk her down on this score. In such strenuous striving for realism only Francis Lederer can touch her. In *Sylvia Scarlett* she had to climb a rain pipe, found herself hanging there dangerously when her foot slipped, but, nevertheless, tried it again, and did it, too, the next time. Also in that picture where she had to rescue a woman from the surf, the professional preview audience naturally assumed that it was a "tank" shot, made in a small tank in the studio. But it was nothing of the kind. The scene was made in mid-winter, at a Santa Monica beach. They took four hours to photograph and Katharine went through it, every minute of it herself. In *Mary of Scotland* she had to race a horse, riding side-saddle, the first time she had ridden side-saddle in her life. And so on and on. Her daring is physical as well as mental.

Ridicule? Hepburn Loves It!

Another thing, she never minds being put in a ridiculous position in a picture—something that is taboo in the contracts of most stars for dignity's sake. Recently while making a scene for *Portrait of a Rebel,* she had to pull a stubborn mule through a stream. In the midst of the pull the strap broke, Katie went tumbling head over heels into the stream, to sit k-plunk, foolishly, awkwardly, sort of on all fours. She thought it was so funny she insisted on using it in the picture!

For all her domination, Hepburn, like most rebels, has her extremely delicate and soft side. She is really quite a perplexity in that respect. Invariably she eats in the commissary with a "gang" from the picture. When asked why it was she was never seen eating alone she answered, "Oh, I'd feel funny going in there alone! It'd scare me, I guess." Another oddity. In her dressing room she has two prize collections. One is a group of skeleton heads, the other a collection of miniature animals made of spun glass . . . symbolic here for the two sides of Hepburn. She also flops around in slacks, or floats gracefully in hoop skirts—as adept at one as the other. She can shout as loud as any carpenter on the lot, or talk in such whispers that you can hardly hear her. She has a personal wardrobe of some of the most beautiful clothes in Hollywood, but never wears them here except when she wants to be incognito. When asked why no one ever stalks her for autographs at the Bowl or winter symphony concerts which she attends regularly, she answered, "Oh, you see, I dress so well there, no one ever recognizes me." She goes to all her own "sneak" previews, but never attends those for the press.

She always takes a plane wherever she goes, loathes slow travel, and is the best-known person around the airports. It's as one of her best friends has said of her, rather poetically,

"She's still water, fathoms deep. Again she's a turbulent, roaring rushing mountain stream, ripping unswervingly to her goal."

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Personal Glimpses

He's Unmarried but Willin'!



James Stewart and Wendy Barry offer romance in M-G-M's picture, *Speed.* But off-screen we find Jimmy bashful, untroubled by heart throbs!

JAMES STEWART, like Barkis, is willin'. The only fly in his ointment of romance is that the girl be "the right one"—and when she comes along, he will take his chances on marriage, career or no career.

"I want to get married," Stewart was saying as he stretched his lanky frame in one of the canvas chairs on the *Speed* set while they lined up the cameras. "Who doesn't?" he added, bashfully.

"How about the risk of a marriage in Hollywood?" he was asked.

Stewart's green eyes widened. "Risk? What has Hollywood to do with it? Why, if you love a person you don't have to worry where you are. I'd take a chance on marrying in Hollywood any day!"

Brave statement for a young man to make in Leap Year. But that is Stewart. The tousle-headed Pennsylvania lad who graduated from Princeton with a degree in architecture—only to forget it altogether for the stage—knows what he wants and has a definite way of getting it.

Because he is such a quiet sort, and not what you would consider exactly handsome, Hollywood didn't pay much attention to Jimmy at first. And he was glad. For one thing, it gave him a chance to work quietly and find himself in the new medium without having to live up to an advance fanfare.

Nervous at First

He admitted being nervous at first and was glad that they let him alone.

"I had a lot to learn," said he. "Friends told me stage and screen technique were a lot different. I had to experiment until I discovered they weren't. Learning this and overcoming camera fright were my biggest problems.

"At first I would 'blow' my lines—and what a humiliation! Me, a stage actor who had memorized whole scripts, forgetting a few sentences! It was nothing more than being scared stiff. When they are ready for the 'take,' you can hear a pin drop on the sound stage—it's that dead silence that gets you.

"I'll never forget seeing myself on the screen for the first time," Stewart recalled. He pulled out a handkerchief and mopped his forehead at the thought. "What an ugly guy! I was all hands and feet and altogether pretty awful."

We can't believe Stewart was any thing of the sort. For the day after he stepped off the train from New York, he was cast in a small rôle in *Murder Man,* which so impressed the studio that he was immediately given the part of Jeanette MacDonald's brother in *Rose-Marie.* From there he went into *Wife vs. Secretary, Next Time We Live, Small Town Girl, Speed,* and now a rôle in *The Gorgeous Hussy* starring Joan Crawford—all in eight months time from his arrival in the film capital.

Stewart is another proof of what can be done in pictures with a fine acting background. He had two years of varied experience on the New York stage. His first chance came the summer after his graduation from Princeton. Needing a job—and sure that designing buildings wasn't his real calling, he accepted a position as an accordion player with a stock company which was trying out the play, *Goodbye Again,* at West Falmouth, Mass. Gradually he worked into small parts and when the show was taken to New York he appeared to such advantage that he was cast in a series of other productions which brought him to the attention of Metro-Goldwyn-Mayer executives who put him under contract.

Though Jimmy has advanced as one of the most important film personalities of the year, he doesn't consider his acting a "career."

He'd Rather Direct

"Anything you are learning shouldn't be considered a career," said he. "If a fellow is studying law—he's still a student—when you're still acting, it's the same way.

"I don't think acting is the career for me in pictures," Jimmy said in that hesitant way he has of thinking aloud. In the film industry there are so many other branches that appeal more—directing, for instance. That's what I'm working toward. I'd certainly like to direct. I'll have to learn to be a good actor first, though," he added modestly.

Asked any other plans he has for the future, Jimmy said that he wants to travel—preferably by air. He is tremendously interested in flying and has only a few hours to add to his record before becoming a licensed pilot.

Since coming to Hollywood, Jimmy has shared a house in Brentwood with Henry Fonda whom he knew in New York. Of course, Henry is married now and gone. In the past several months the household has been increased for two more inhabitants—John Swope, a young Harvard man, and Joshua Logan, a classmate of Jimmy's at Princeton, are making their headquarters with the two actors for the time being. Jimmy admits that it is the worst run household in Hollywood.

At Sixes and Seventeens

"We seem to be at sixes and sevens," he said. "The place is overrun with cats. There were six when we took the house and now there are seventeen—all wild ones. We are thinking of having a round-up—you know, as they do with cattle.

"The other day I happened to be around when the cook was ordering groceries. She said that she didn't need anything for the boys, but she would have several cans of dog food, several pounds of liver and five pounds of their best ground steaks—for the menagerie, of course. That will

[*Continued on page* 67]



The mere fact that as an actor he is successful means nothing to James Stewart. He would rather direct a picture!



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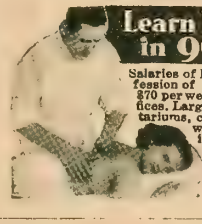
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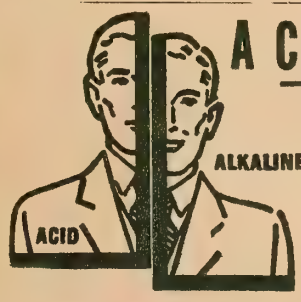
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Inside Stories

A Villain At Home



Cast again as a villainous native leader, C. Henry Gordon provides the terror element in Warner's picture, *The Charge of the Light Brigade*, soon to be released

"KILL ALL THE women and children!" The sinister Surat Khan snarls this command to his forces in Warner Brothers *Charge of the Light Brigade*. Kids hiss in screen audiences the world over, women gasp and tough guys suddenly feel like sissies. But to C. Henry Gordon it's all in the day's work, for the more folks hate him the larger the figure on his weekly pay check. So it's "reely" his business to be the screen's meanest meanie.

"What kind of a home life can this scoundrel possibly have?" you ask. Well, to become acquainted with this Jekyll and Hyde you'll have to know Abagail, who is Mrs. C. Henry Gordon and mistress of Gordon's mansion.

When the most hated screen villain crosses the Gordon threshold he becomes just plain "Hank," and is most likely to don an apron to assist Abagail in preparing dinner. The culinary arts are far from being a mystery to Gordon and the simplest way to flatter him is to request one of his favorite recipes.

Hank and Abagail haven't any servants, don't believe in having them, do their own cooking and shopping and drive their own car. Abagail is quite an adept at interior decorating. Their sunflooded home strikes a definite note of cheer that undoubtedly lifts the daily screen atrocities committed by Gordon from his shoulders.

Everything about Hank is dead contrast to the screen rôles he portrays.

He Loves Flowers

The Gordons have a mutual love for flowers and there is a profusion of them about their home. In fact everything they like they like alike.

Hank plays the violin and plays well. So well that he made concert tour many years ago and with the money he earned purchased an interest in a Mexican silver mine. Then he was kept so busy fighting bandits he had little time for "fiddling" (as he chooses to call his violin virtuosity).

Perhaps you've often wondered how Gordon received the scar on his left cheek. Peter Alonzo, owner of large mining properties in Mexico, died recently in Texas. His will tells the story. It reads: "I hereby bequeath to C. Henry Gordon one fourth of my Mexican silver mining interests in appreciation of his saving my life during a bandit raid on my mine some twenty years ago, and I sincerely hope that in doing so I am repaying him in a small way for the debt I owe him of twenty additional years of life, also for the embarrassment he has undergone with the scar which was made by a knife intended to pierce my heart."

When Alonzo's physician told him he had but a few months to live he journeyed to Hollywood to thank Gordon in person but made no mention of the will. Neither did Gordon, and the scar would have always remained a secret had it not been for Alonzo's will.

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Gordon left the turmoil of Mexico after wearying of the constant struggle with the bandits who infested the country at the time and went to work for a railroad. On a vacation he took advantage of the transportation courtesies extended to a railroad man and went to New York to visit a sister, who was an actress in a stock company.

When Gordon arrived his sister was all excited over an appointment with the director of the Comstock and Gest traveling stock company. She requested that Gordon accompany her to keep the appointment but you can imagine her embarrassment when the director immediately spotted Gordon and excitedly asked, "Where have you been? Why you're just the man we've been looking for!" Gordon explained that he had been "on the road," meaning the railroad of course. He was immediately signed as the villain.

Folks hissed Gordon's sinister stage tactics so vociferously that from then on his rise was meteoric. However, success bored Gordon and he yearned for new fields to conquer so he decided to try his fortune in Hollywood and the motion pictures.

Arriving in the "Story Book Town" Gordon soon discovered he was not destined for any meteoric rise in the film industry. He wandered around Hollywood for three years before he had a break. Then it happened! They needed a world's meanest meanie to play in *Renegades*. Needless to say, Gordon landed the part. Film audiences the world over hissed Gordon loudly and vulgarly. That was all he needed. In rapid succession he played outstanding rôles in *Mata Hari, Kongo, Lazy River, Scarface, Roar of The Dragon, Gabriel Over The White House, Night Flight, Penthouse, Big Broadcast, The Crusades* and other films.

—FRANK KILDUFF.



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Buck Jones Goes On Location

(Continued from page twenty-eight)



Buck Jones has been a leading man since 1918, but he hasn't the big head—except in a physical sense. His hat is a little large for Louise Brooks, who has a rôle in his newest film, *Empty Saddles*

pletives. A vigilant waiter moved over toward them. Before he could utter a word of caution and advice, the cowboys began swinging fists. Promptly the waiter grabbed one of them, pinned his arms to his side.

Stepping back and reaching for his holster, the other cowhand pulled out his gun, fired point blank from the hip without further argument. With a groan the gun's victim collapsed. Slipping through the waiter's grasp, he dropped heavily to the floor.

Louise Brooks' scream could be heard over the uproar of the room. Half a dozen cowboys, including Buck Jones, dashed up and grabbed the gun toter.

Meantime the waiter, thoroughly startled and upset by this sudden turn of events, dashed madly for the safety of the kitchen. He did not bother to look around as he went flying through the swinging doors.

Buck walked over to the prone cowboy. "Did he get you in the heart, Jerry?" Buck asked with a wink. "Are you bleeding much?"

Jerry stared up at Buck, Louise and others who had gathered around. "Naw," said Jerry disgustedly. "Durn if I didn't forgit to bring in the 'prop' blood!"

More Grief Ahead

Louise was not the only one who fell for the gag. Half of the people in the room thought trouble really was brewing. And we must not forget our waiter who was more chagrined than anyone over the strange turn of events.

He was to get his revenge that night . . .

By dinner time most everyone had forgotten about the dramatic scene. Certainly no one gave pause to think that the waiter would harbor a grudge over the "gag."

Came the dinner hour. The troupe filed in for the evening meal. Outside it had grown dark early. Only a few blue shadows darted over the higher mountain peaks. Below, in the valley, you could hardly see your hand in front of your face.

Small wonder, then, that a gentleman whom we shall call Jack, the assistant director, mistakenly entered the kitchen door from the back of the lodge instead of going directly into the dining room.

He never realized his error until it was too late. Once inside the glaring lights of the kitchen, Jack looked around for the swinging doors into the dining room.

It was unfortunate that the waiter (remember him?) should choose this moment to return from the dining room with a steak that was not well enough done. He handed it disdainfully to the chef, whose sweating brow bore evidence of a growing hate for the hot oven in front of him.

The chef swung around abruptly, his baleful glance falling on our assistant director, poised uncertainly in the middle of the kitchen. The room suddenly shook with the chef's roar.

"I thought I ordered all you movie people out of my kitchen!" he shouted, grasping a meat cleaver in his hand. "By golly, I'll show you blankety-blanks who's boss around here!"

Action! Camera! Oh bleak misfortune! Oh sad night! There was plenty of action but no camera to record it for posterity! Our poor assistant director let out a yelp and headed for the swinging doors, the chef hard behind him with poised meat cleaver. The director whizzed through the door two lengths ahead of the chef, swung sharply to the left, skirted two tables amid the consternation of those assembled, and faded out through the far door into the welcome blackness of the night.

The chef paused abruptly in the middle of the room, waved the cleaver significantly and shouted, "Anyone else think he'd like to visit the kitchen?" He stalked out amid a ringing silence.

It was another 24 hours before the troupe began to realize this was another gag, perpetrated by our innocent waiter who was taken in on the first one.

The next night a torpedo bomb exploded in the stove. It scared the chef out of his superiority complex. There might have been no end to the thing if shooting of

[Continued on page 64]

Hollywood Charm School

(Continued from page forty-four)

family to another or for the girl you wish to remember with something "small but nice." Just as its name implies, Sofskin Creme imparts a smooth, velvety finish to the skin and is an effective powder base, lubricant, or hand cream. Its gentle whitening effect and the ease with which it is absorbed make it a particular boon to hand beauty. The black jar with gold banner is priced at 60 cents.

To say that this writer cast longing eyes at Elizabeth Arden's "Busy Woman's Box" is to be guilty of understatement. No woman would ever be *too* busy to appreciate the practical beauty of this gift ensemble! A veritable boudoir in miniature, it contains every essential for cleansing and make-up and yet is so compact that it can easily be tucked away in a desk drawer or traveling bag. For cleansing purposes, Elizabeth Arden has included tissues, cleansing cream, skin tonic, and even special eye lotion with eye cup. The make-up accessories include two shades of powder, lipstick, mascara and rouge. Concealed in the top flap of the box is a mirror which can be adjusted in an upright position to any desired angle. For either the business woman or the girl at college this is a magnificent gift to have and to behold. The Fabrikoid kit may be had in color combinations of pink, blue, or brown, and the price is $9.

At last, the perfect gift for husband or beau! With the peculiar propensity of men for *having* everything they want or need, it is always a knotty problem to find for them a suitable and *different* Christmas gift. Lentheric has squared the circle and solved the problem with "The Three Musketeers." Forming a round glass column when fitted together, the three triangle-shaped flacons of this gift set contain individual contributions to masculine grooming. There is a bottle of Lentheric's famous Eau de Cologne for men, which is an invigorating astringent; a bottle of After Shave Lotion, their antiseptic skin conditioner; and a bottle of Lentheric's Scalp Stimulant to give the hair that glossy, well-cared-for appearance. The motif of the mannish bandbox container depicts "men at play" in softly shaded crayon sketches. A gift of "The Three Musketeers" is certain to make the man in your life sit up with surprise and appreciation. Priced at $1.95.

Nothing provides a girl with the same glow of possession as personally breaking the seal on a bottle of perfume and being the first to open a fragrantly scented box of powder. This unfailing gift combination is offered to Christmas shoppers in Luxor's holiday box containing Luxor Complexion Powder, fine grained and water-proof, and a decorative flacon of their new Gardenia perfume. Packaged with distinctive simplicity in a buff-colored box.

For additional information on any of the above gift items—or for help in solving your personal beauty problems, write Ann Vernon, HOLLYWOOD Magazine, 1501 Broadway, New York City. Miss Vernon has had years of experience as a beautician and will be glad to advise you, free of charge, on the care of skin or hair and guide you to correct make-up. Please enclose stamped, addressed envelope for reply.

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Accountants command big income. Thousands needed. About 14,000 Certified Public Accountants in U. S. Many earn $3,000 to $20,000. We train you thoroughly at home in your spare time for C. P. A. examinations or executive accounting positions. Previous bookkeeping knowledge unnecessary—we prepare you from ground up. Our training is personally given by staff of experienced C. P. A.'s. Low cost—easy terms. Write now for valuable 64-page book free, "Accounting, the Profession That Pays."

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A DOLLAR FOR YOUR OPINION

That's what HOLLYWOOD Magazine will pay for a letter from you printed in its pages, or perhaps you will win other more valuable prizes. Write your letter now!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of HOLLYWOOD, published monthly at Louisville, Ky., for October 1, 1936.

State of Connecticut } ss.
County of Fairfield }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. M. Cotton, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the HOLLYWOOD and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, W. H. Fawcett, Breezy Point, Minn.; Editor, W. H. Fawcett, Breezy Point, Minn.; Managing Editor, H. H. Beall, Hollywood, Calif.; Business Manager, W. M. Cotton, Greenwich, Conn.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Fawcett Publ., Inc., Greenwich, Conn.; W. H. Fawcett, Breezy Point, Minn.; Frances Fawcett, Breezy Point, Minn.; Roger Fawcett, New York City; W. H. Fawcett, Jr., Chicago, Ill.; Gordon Fawcett, Hollywood, Calif.; R. K. Fawcett, Greenwich, Conn.; Marion Fawcett Bagg, Tulsa, Okla.; Roscoe Fawcett Estate, Minneapolis, Minn.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is— (This information is required from daily publications only.)

W. M. COTTON,
Business Manager.

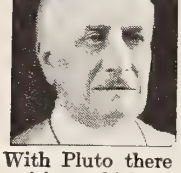
Sworn to and subscribed before me this 30th day of September, 1936.

[SEAL] HELEN M. LANO.

(My commission expires February 1, 1941.)

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Largely on advice of doctors

Thorough relief in 1 hour



Yes—when you need a laxative DO AS DOCTORS DO. Dr. V. N. of Michigan states: "I have used and prescribed Pluto Water for 40 years." Dr. H. A. O. of Wisconsin writes: "I not only prescribe Pluto Water almost daily—but use it personally."

With Pluto there are no hours of overnight waiting, which allow dangerous poisons to be absorbed by the system, often resulting in that tired feeling—dull headaches—too often causing pimples, boils, colds.

Simply mix 1/5 of a glass of Pluto Water with 4/5 of a glass of hot water. You'll find this mixture pleasant, gentle, quick and thorough. In 1 hour you'll feel like a new person.

Pluto Water is bottled at the famous French Lick Springs, Indiana. It is a non-habit-forming saline mineral water. Two hundred million bottles have already been used. Get Pluto from your druggist—either in the 25c size or the large 50c size which contains three times the quantity.



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LOVELY COIFFURE?

Fashion's new mode is constantly varying coiffures, each giving a new high-light to your personality. Will your hair take a lovely coiffure? Has it the life and resilience for elaborate dressing?

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Please send me a generous trial bottle of ACCENT, the new Castile shampoo. (10c enclosed.)

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20th CENTURY-FOX PLAYER in "THE ROAD TO GLORY"

JUNE LANG suggests two party ideas using



BREAST-O'-CHICKEN BRAND **TUNA FISH**

Getting the party off to a good start often depends on a clever cocktail or canape. Clip these Hollywood recipes for use when you entertain...and be sure to use Breast-O'-Chicken Brand in the making of them!

Savory Tuna Spread

1 tin BREAST-O'-CHICKEN TUNA, shredded
¼ cup chopped pickled onions
1 tbsp French dressing 3 tbsp mayonnaise
Combine all ingredients and mix well Serve as an open faced sandwich spread

Ocean Wave Cocktail

1 tin BREAST-O'-CHICKEN TUNA
1 tbsp lemon juice 3 tbsp chili sauce
1 tbsp onion juice
2 tbsp horseradish ½ tsp. salt
Make a sauce by combining liquids and salt Chill thoroughly Shred tuna, pile in chilled cocktail glasses, pour over sauce Serve very cold with cheese wafers.

EVERY TIN BEARS THE GOOD HOUSEKEEPING SEAL OF APPROVAL



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WESTGATE SEA PRODUCTS CO.

Hollywood's Charm School

Gloves Through The Ages

Accessories! What tremendous importance they possess in the eyes of the movie world! They are an essential in completing the ensemble of a well-groomed actress. Schooled in clothes by the world's greatest designers, the stars know the requisites of good taste and carefully chosen accoutrements.

Gloves have been, throughout the ages, the most important of all accessories. Their antecedents date back to the caveman who designed and wore the first pair as protection against wild animals.

In the sixteenth century they were made the pledge of affection. The dearest and most cherished of all his array was the little glove which the knight bore proudly in front of his helmet. To scoff at it was a deadly affront, to challenge it a sure commencement of mortal combat. The glove was the heart of honor. It was a constant spur to exertion, an incentive to doughty deeds. It was the lodestone of love and the wearer carried with him a charm against evil. It was also quite the convention to send gloves as a gift on New Year's Day for centuries.

There is a most interesting story told of Queen Elizabeth dropping a glove on the stage before Shakespeare on one of the several occasions in which his company acted before the court. The poet is said to have been taking the part of a King. He had doubtless plenty of enthusiasm in his art—may perhaps have been playing in one of his tragedies, and lost himself in the character. The presence and applause of the Queen would stimulate him; and he was, we may believe, a man of comely presence; and Elizabeth liked to see handsome men and had a shuddering horror of deformity. In any case, as the story goes, he acted so much to Her Majesty's satisfaction that she threw her glove to him on the stage—a challenge, maybe, to a flirtation.

But with a ready wit and wise discretion, the poet affected to believe it an accident, picked up the glove, and returned it to the Queen, saying:



Black suede gauntlet type gloves trimmed with corded patent leather to accompany a bag of suede and patent for the dressy afternoon frock



Olivia de Havilland appearing in the Warner Bros. film, *Charge of the Light Brigade*, shows how the hat, gloves, and bag harmonize in the new fall wardrobes

"Although now bent on this high embassy
Yet stoop we to pick up our cousin's glove."

Although the foregoing smacks of burlesque, and would appear in these prosaic days as exquisite fooling, the anecdote is true in fact.

Another incident dates back to the year 1071 when Domenico Seivo, the Doge, married a Constantine Ducas, who brought with her Eastern customs which first astonished and then *corrupted* the Venetian ladies, who had, until that time, been simple in their attire and comparatively ignorant of luxuries. To this grand dame, we may attribute the introduction of something new into Europe, the perfumed glove. She may have been the prototype of Shakespeare's Cleopatra, this woman who made the winds "Lovesick with perfume," who washed in scented water every morning, who covered her body with aromatic oils and unguents and bather her face in dew which she made a multitude of slaves collect for her. She is strongly condemned by chroniclers for her perfumed gloves and scorned, too, for wearing silken vests.

Gloves made of Russian leather, for the sake of the peculiar fragrance for which some people have so great a partiality, have been in wear during the past few years, as well as gloves scented with cedar wood and violets. Indeed, the practice

Fashions From Filmland



Olivia wears a pair of smart sports gloves with glacé kid palms a shade darker than the doeskin backs. Cut out initials fasten the gloves tightly at the wrist

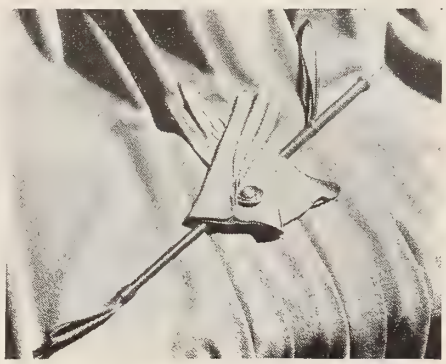
with the French of perfuming gloves has never wholly died out, and within the present century they have worn them scented with myrtle, although even French domination in fashions could hardly again establish for perfumed gloves such a supremacy as was in former times allowed.

There are many interesting and romantic tales to be said of gloves to prove how really an important part this item played in the lives of men and women but our story has to do with problems of today.

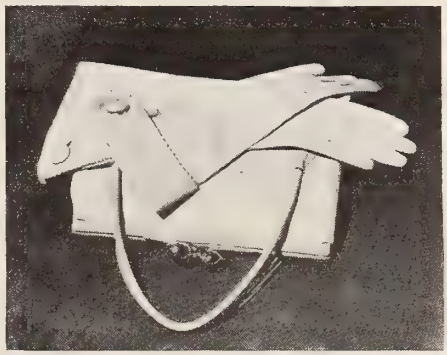
The coming importance of smooth finished leathers over the unfinished, such as suede and doeskin, is being felt more and more. Though, as in all new trends, it will take several seasons before the style is generally accepted. Suede has held the limelight for the last few years due to the popularity of color and therefore will continue its reign until fashion decrees color passé.

With designers ever ready to pounce upon the great men of history for new sources of style information, England's coming event, the Coronation of King Edward VIII was not overlooked. Reds, blues and purples, the Coronation colors, are particularly popular this season in gloves and accessories as well as in fabrics. The new gloves have a general tendency toward a tighter, snugger fitting wrist and usually offer a button trim.

Much has been written about gloves, and it is hopeless to expect that the last word has been written even were we to write a history of gloves.



Pigskin gloves are worn for all types of sportswear. They are smart in the natural shade and all staple colors



A neat glacé kid glove for street wear created by Aris for Molyneaux who selected six woodland shades to complement winter clothes. A smart two-handled bag is used

Gloves by Aris
Bags—J. W. Robinson Co.

WHO ELSE WANTS HUSKY NEW STRENGTH, CALM NERVES - RICH RED BLOOD AND THE EXTRA LBS. THAT MAKE YOU LOOK SO WELL!



Thousands of Weak, Sickly, Nervous SKINNY Folks Once Discouraged Say Kelpamalt Brought These Results Where All Else Failed!

If you are weak, skinny and run down—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to one of the real causes of these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Seedol Kelpamalt, the astonishing new mineral concentrate from the sea. Seedol Kelpamalt is 1,300 times richer in iodine than oysters, hitherto considered the best source. With Seedol Kelpamalt's iodine you quickly normalize your weight and strength-building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Seedol Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

Try Seedol Kelpamalt for a single week. Notice how much better you feel, how well you sleep, how your appetite improves, color comes back into your cheeks. And if it doesn't add 5 lbs. of good solid flesh the first week, if it doesn't relieve ordinary stomach distress, and give you calm nerves the trial is free. Your own doctor will approve this way. 100 Jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

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1. Improve Appetite.
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Makes Hair 2 to 4 Shades Lighter in 1 Shampoo



Try this fascinating new Swedish Shampoo-Rin-e which, in a few minutes and at the cost of but a few cents, washes your hair 2 to 4 shades lighter. Safely, too. You will be delighted with the new shimmering highlights and lustre of your hair, the glorious, natural golden radiance that usually comes only in childhood. This amazing Shampoo—called the New Blondex—hitherto used only for blondes—followed with the New Blondex Special Rinse (supplied free along with Blondex Shampoo), is now just as effective with browns, chestnuts and "near blondes," whose hair has grown darkened and dull. Start the New Blondex today. Contains no bleach or dye. The new 2 in 1 combination package now also in 10c size.

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For First Aid in relieving common skin ailments or skin injuries always rely on



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Noted Hollywood Reducing Specialist's Amazing Method Now Available for Home Use!

The same method of reducing used by Dr. Maurice LeBell, D.C., in his private practice in Hollywood may now be used by you easily and simply at home! Lose weight safely and without any starvation diet by this favorite method of many screen stars. Contains no dinitrophenol, thyroid or any dangerous drugs.

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for this complete method and 3 weeks supply of formula. Dr. LeBell's Hollywood clients pay many times more for the same method in individual treatments.

From "Motion Picture," August 1933

"It begins to look as if Hollywood ought to make good with a safe and sane system of reducing that the fans of the world could copy. This method first began attracting attention through Dr. LeBell."

EXCESS WEIGHT REMOVED OR YOUR MONEY REFUNDED

Send today for this safe short cut to an enchanting figure, or interesting booklet giving complete information and photographic proof.

Dept. H., HOLLYWOOD FORMULAS, INC.
527 West 7th Street, Los Angeles, California

Hollywood Spotlights

They Call Her

THE ORIGINAL ATTEMPT to sell Hollywood its current "rave"—an intriguing youngster named Margo—sounds remarkably like comedy dialogue from a vaudeville act.

"Have you seen this new star, Margo?" excited people would shout at producers.

"Margo who?"

"Margo. Listen, she's great. She . . ."

"Yeah. What's her name?"

"Margo."

"Now we've been over all that. What I want is her full name."

Whereupon, with a you-asked-for-it expression, the Margo enthusiast would draw a deep breath, shut his eyes and chant, "Maria Marguerita Guadalupe Bolado Castilla." Before the stunned producer could recover he would add, quite logically, "That's why she's called Margo."

Which permanently settled that.





It didn't, however, settle the question of Margo's career. Producers believe too firmly that distant fields are greenest. So, though Margo was right in their own pasture, they couldn't see her. A couple of years later they were *very* bitter about it. Here they'd been luring stars from the Broadway skies, and it was the home town gal who made good.

It's quite a story.

Maria Marguerita Guadalupe, et al, was born in Mexico City in 1917, the daughter of an eminent surgeon. Before she could "walk plain" she was dancing. At the ripe age of four she decided to become a professional dancer. She made her debut at six.

Spanning the Ocean

From the beginning, the pleased parents of this surprising child had provided her with the finest teachers. This policy was continued after they removed to Spain where small Marguerite—the name her family used—spent much of her childhood. There followed, upon her return to America, instruction by some of the leading dancers in both New York and California. She then returned to Mexico City where she perfected the Spanish dances which have since won her international fame.

This interesting, if somewhat unconventional form of education resulted in the creation of Margo—cosmopolitan, dancer and budding tragedienne, all at the age of 15.

More practically, said education resulted in the rôle of starring dancer at the famous Mexican resort, Agua Caliente. Her success there won her a contract—also to dance—at the Cocoanut Grove in Los Angeles.

Now, in case you don't know, the ladies and gentlemen who patronize Caliente and the Grove are "movie people," among them producers and executives. But, as Margo herself expresses it, "When they looked at me, they saw only the other side of the room."

Not that she had expected them to see her. She had "just hoped."

While at the Grove, Margo's sense of humor almost cost her the Big Chance. A courteous stranger offered her an eight-week contract to dance at the new Waldorf-Astoria in New York. Our heroine, modestly assuming that such an offer could only be a gag, solemnly refused. It took considerable conversation and two transcontinental telephone calls to convince her the contract was authentic.

She said yes rapidly.

The "eight-week engagement" lasted two years. She'd probably be there yet, were it not for three famous Broadway personalities—comedian Jimmy Savo who saw in her an actress as well as a dancer, and those stormy petrels of Broadway, Ben Hecht and Charles MacArthur. The latter two, who shook Hollywood inexpressibly by producing unusual and successful films in New York, were casting their current opus, *Crime Without Passion.*

"Jimmy sent me to them," Margo ex-

Margo—For Short

plains. "And I saw all the gorgeous girls —talented, famous stars—who were trying for the lead. And they actually gave the part to me."

It Started Something

Even to this day, she sounds surprised and a little shocked when discussing this momentous event. It's quite apparent that Margo believes firmly in the Hecht-MacArthur reputation for eccentricity—at least so far as casting is concerned.

Crime Without Passion was duly released and the critics promptly hailed a new star. Hollywood was embarrassed and secretly delighted. Here a little chit of 17 had snubbed 'em and gotten away with it. So they offered apologies and contracts and Margo entered the fold to play in *Rhumba* and *Robin Hood of El Dorado.*

to New York to play the feminine lead in *Winterset,* one of those once-in-a-lifetime dramas which has even the reviewers in a dither. The piece ran nine months!

Whereupon RKO-Radio purchased it, and bought up the leading players at the same time. But when they looked around for Margo they found her back on their doorstep playing in *Lost Horizon.* And she was only too glad to play in *Winterset* for the movies. In fact, that production and Columbia's *Lost Horizon* have "sold" her on films to such an extent that she signed a six-months-a-year contract with RKO. She wants the rest of the year for plays on Broadway.

Today, at 19, this young Mexican actress is a bundle of contradictions. Cold fact describes her as five feet, four inches, 110 pounds, brunette. She seems shorter, slight to the point of frailty, and the word





In *Robinhood of El Dorado*—a picture which should have been much better than it was, Margo had an exceedingly dramatic rôle as the young wife of Joaquin Murietta, the native Californian. It gave Margo a great opportunity to display the wistful beauty of her ways.

If everyone in *Robinhood* had attained the same fine acting form shown by Margo and Warner Baxter—Joaquin—the picture would have been better. Many a picture-goer wept at the tragedy of Margo's death at the hands of the invading miners. Her screen demise laid the stage for the tremendous upheaval in Joaquin's character, and his subsequent bandit career. But somehow the picture seemed to drop with Margo's passing, all of which did her no personal harm.

Film fans left the theater with a clean cut picture of Margo's charm. They wanted to see her again. *Rhumba* and *Robinhood* had left their impressions on the public.

She didn't like either of them much—not the fault of the people working on them, she hastily adds. So she went back

brunette is a delusion and a snare. Catch her in the sunlight and the dark brown hair turns to auburn, the dusky eyes become amber. And you note with surprise that the dark Spanish complexion is blonde and freckled!

She speaks perfect English, but in it is a trace of Spain.

She gravely informs you that her favorite "sport" is reading, and then spends hours walking, swimming and touring because she "likes to be outdoors."

She isn't superstitious, but a keen observer will note that she always wears a bit of turquoise, "for luck."

She says her future career is that of actress, not dancer—and then spends hours a day practicing dancing.

She likes to eat and hates to cook, reads palms for fun, plays the piano brilliantly, collects turquoise and paintings of madonnas.

She's a sense of humor behind a mask of tragedy.

She's unpredictable.

She's Margo.



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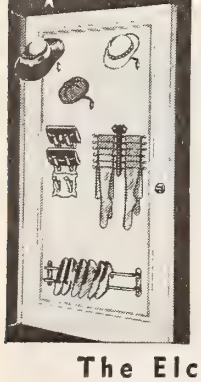


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Behind the Scenes

Telling Tales Out of School



Here's a recent edition of "Our Gang," gathered around the same Mrs. Fern Carter who has taught the youngsters ever since the series started 15 years ago. You'll recognize Darla Hood, Spanky McFarland, Buckwheat, Alfalfa and the others

IF "SPANKY" MCFARLAND, Hal Roach's "million dollar baby," has his way about it, he is going to desert his film career and do nothing but go to school from now on. This decision, in view of the fact that his boss only recently put Spanky under a new seven-year contract, and coming as it did right out of a clear sky, should have had all the devastating effect of a bombshell exploding in the lap of the studio officials. But strangely enough, it didn't.

Spanky's momentous announcement was made on "location" while the last few scenes of *General Spanky* were being filmed. The babystar made it directly in front of the calm and gentle-faced woman by whose side we happened to be sitting and about whom we shall have more to say shortly.

"I'll be awful glad when school starts, Mis' Carter," Spanky said seriously. "It's more fun than all this." He waved a chubby arm toward a spot not far away where men were busy with cameras and lights. "I think I'll go to school all the time and never quit going. Alfalfa says the same thing. Alfalfa says this year he's going to be a whiz—I mean, Mis' Carter, he says he's going to be real extra good in 'rithmetic—can he do that, Mis' Carter?"

Mrs. Fern Carter, who, by the way, has two children of her own and knows child psychology as few women know it, smiled and drew the worried Spanky to her.

"If he studies hard, he will, Spanky," she said in her soft voice. "And you will, too." Her vigilant eyes caught sight of "Buckwheat" Thomas running about as fast as his little legs would carry him.

Mrs. Carter drew Spanky closer.

"Do me a favor, will you please?" she whispered. "Tell Buckwheat that I think it is time for him to take his rest."

"Yes, ma'am, Mis' Carter," Spanky promised and walked away to carry out her order.

We watched as Buckwheat glanced our way. We saw him a moment later stretch out in the cool shade of a nearby tree. He was smiling as you see him smile in *Our Gang Comedies*. There was no sign of resentment on his face or in any of his actions because a sudden halt had been called in his play. He seemed to take it for granted that Mrs. Carter knew what was best for him and accepted her request like a good soldier. Buckwheat is only four years old.

"I've been teaching *Our Gang* children for fifteen years," Mrs. Carter informed us, "and Spanky's declaration a moment ago was the finest tribute I've ever received. It's a verbal medal that I'm going to pin on myself in honor of the teaching profession."

Mother of 35 Youngsters

We learned a great many interesting things from the clear-eyed, lovable lady who has been for so many years the teacher, counselor, mentor and, above all, the friend of so many movie children. Thirty-five of them have been her wards since she first came to the Hal Roach studios. Johnny Downs, the original "All-American Boy" of *Our Gang,* still calls her up from Paramount where he has branched out into stardom and brings all his problems to her for counsel and advice. Mickey Daniels, whom she first taught at Universal, Joe Cobb and Mary Kornman whom you remember as youngsters of the original *Our Gang,* list her as their "very best friend."

It takes about three or four years to make one complete cycle of new talent in the famous *Our Gang* roster. Although they have been interlocked by a few of the old members, there has been approximately four complete Gangs so far in the history of this comedy unit.

According to Mrs. Carter, the studio likes to get children between two and three years old. For the first few productions they merely sit around the set so that they may get accustomed to the cameras, lights, and new faces. Buckwheat was the hardest boy to break in and Spanky the easiest. The length of time the youngsters remain in *Our Gang* depends on how fast they mature. Spanky, for instance, looks much younger than his eight years and has signed a contract that will keep him in *Our Gang* until he is fifteen years old.

"There's a period after *Our Gang* members leave the group when they are more or less inactive so far as picture work is concerned. School takes up too much of their time. As soon as they finish high school, however, they begin to drift back into the fold. Many of them appear in college plays or are given roles in pictures that require children of high school age. It may surprise you to know that out of the thirty-five boys and girls who have been under contract during the fifteen years of *Our Gang's* existence, all but three are still in the entertainment field —either in pictures, radio, or stage. And all are doing very well."

Even the Dogs Grow Old

We asked about Pete, the famous *Our Gang* dog, and learned that there had been five generations of him, also.

"The only time I ever become really angry," Mrs. Carter declared in answer to one of our many questions concerning *Our Gang,* "is when I come across articles in the newspapers and magazines which state that movie children have no chance to live normal lives; have little, if any, opportunity for proper education, and scarcely a moment to build up memories of a pleasant childhood. If the poorly informed writers of such articles as these would only take time to investigate, they would quickly discover such facts as these: that every child employed in the studios is under the strict supervision of not only the State Labor Board of California, but also of the Los Angeles Board of Education and the Los Angeles Welfare Board.

"These same writers would learn, for instance, that the number of hours a child can work is strictly limited to the age of the child. They would discover, too, that each studio youngster of school age must have three hours of instruction daily and under teachers supplied and approved by the Los Angeles Board of Education. These teachers are registered, have diplomas, and are on call at all times. The writers would find that the diet, health, and morals of the studio child are carefully guarded by appointed experts. I hold a life diploma in teaching and have been for years the appointee of the Welfare Board. Mr. Roach absolutely refuses to permit any work to be done by the children either on location or in the studio unless I am there."

Alfalfa Switzer, who sings off key so delightfully in *Our Gang Comedies,* came up at this point. A wide grin was on his freckled face. In one lapel of his tattered soldier uniform he wore an artificial flower.

"Want a nice smell, Mis' Carter?" he asked as soberly as he could.

Mis' Carter smiled her refusal, but before she could interfere, Alfalfa turned to us with his "want a nice smell, Mister?" and our smell was instantly rewarded with a cold stream of water that squirted from the center of the flower. Alfalfa doubled up with shrieks of laughter. Buckwheat, Spanky, Darla Hood, Porky, and Baby Patsy May, all *Our Gang* youngsters, came up and joined in the fun. Mrs. Carter sent them all scampering away except Alfalfa whom she reproved in her gentle voice. She

[*Continued on page* 65]



"Our Gang" of another day! This is the original bunch we oldsters worshipped 15 years ago (from the left): Mickey Daniels, Mary Kornman, Johnny Downs, Mrs. Carter, Joe Cobb and Jackie Condon. They've all grown up now!

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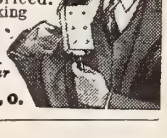
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TOPPER'S FILM REVIEWS

(Continued from page thirty-three)



Nino Martini, Leo Carrillo and Ida Lupino provide the main attraction in the Pickford-Lasky smash feature, *The Gay Desperado*

The dowager's nephew (Robert Kent) deserts her fireside to produce stage plays. The lonely aunt fails in her efforts to adopt Shirley but loans the Professor a thousand dollars in exchange for a worthless watch he maintains once belonged to Bonaparte. The money is quickly turned over to the nephew to produce "Uncle Tom's Cabin," starring Shirley. Learning of the deception, the aunt is about to jail the Professor but relents when she sees Shirley doing Eva's death scene.

Shirley amply satisfies the young fans and manages to capture with her usual ease most of the elderly hearts. Where she fails at this, Morgan and Miss Westley step in and complete the job. *Dimples* has pathos and comedy and enough story to make it worthwhile. Even the most skeptical must admit that Shirley continues her amazing pace unabated, heading for another season of top box office records.

BIG BROADCAST OF 1937—(Paramount)—Loaded down with all the necessary elements to make it a smashing success, the latest annual edition of *The Big Broadcast* is on the way to your theatre with 94 minutes of entertainment. Built around activities in a radio studio, the picture sizzles with good gags, splendid showmanship. Jack Benny fully deserves the top billing he rates.

By way of glancing through the cast you may behold: (1) George Burns and Gracie Allen, with Gracie featured; (2) Bob Burns as the yokel radio aspirant; (3) Martha Raye as Benny's secretary—and she will wow you! (4) a supporting cast which includes lovely Shirley Ross, Ray Milland, Benny Fields; (5) Benny Goodman and his swing music; (6) believe it or call us a liar—Leopold Stokowski symphony.

With this setup *Big Broadcast* couldn't miss—and didn't. We commend it to your attention, feeling certain that if musical shows can please, this one will click nicely.

POLO JOE—(Warners)—The basic formula of *Polo Joe* is, of course, that of *The Hottentot*. This time Joe E. Brown comes from China, with Skeets Gallagher as his gentleman's gentleman. In order to win Carol Hughes, Southern belle, Brown is forced to boast of his polo-playing ability and to arrive in time for the seventh chukker of the big game and turn victory into defeat for the opposing team. Brown knows nothing about polo, is allergic to horses (they make him sneeze). He sneezes intermittently throughout the picture, substituting only occasionally his famed whoop for the sneezes. The cavern-mouthed comedian keeps the audience in an uproar with his attempts to familiarize himself with polo.

Carol Hughes, with her "you-all" directed at one person, drew snickers from the Southerners in the audience who resented the misapplication of the word. Miss Hughes is entirely ornamental.

Fay Holden plays the fluttery, doting relative capably. She gets her share of the laughs, and registers well.

Polo Joe will undoubtedly appeal to Brown fans. It is a typical Joe E. Brown comedy, and for those who like him, it is worth the price of admission just to hear him sing a Chinese song in a high-pitched voice.

ADVENTURE IN MANHATTAN—(Columbia)—Crime detection takes the stage in this picture, but proves such an undependable vagary that *Adventure in Manhattan* does not make its way into the top notch class of fall pictures.

Joel McCrea is presented as the eccentric newspaperman whose sole serious interest in life is specializing on crime cases. Given an unusual ability to analyze motives and trace their outcome, McCrea proceeds merrily through life chasing clues.

While thus occupying himself he meets Jean Arthur, leading lady in a theatrical troupe. At this stage of the game the vagaries begin to sneak into the story and we shall leave the picture to tell itself. McCrea and Miss Arthur do what they can with their rôles. Reginald Owen as the stage producer with just a touch of villainy, lends strength to the film.

THE MAN WHO CHANGED HIS MIND—(Gaumont-British)—Boris Karloff, who had rather hoped to get away from horror pictures for awhile, resumes the grind in this film which tells the story of a deranged scientist experimenting with a world-shaking discovery. Specialist Karloff, after a life study of his subject, learns the secret of transferring the mind of one living being to the mind of another.

With this none-too-unusual cinematic situation, Karloff summons lovely Anna Lee as his assistant and soon turns his dicovery to evil ends. Too much of the bizarre is introduced in the picture, with the consequence of turning it into a thriller instead of a pseudo-psychological study. But although the film borders on the naive, it unquestionably will prove exciting and thrilling to the not-quite-mature mind or to the horror picture fans.

15 MAIDEN LANE—(20th Century-Fox)—Jewel thieves, millions in gems and murders all center around 15 Maiden Lane, the largest jewel headquarters in the world. From this block-long street, guarded night and day by special police, a 50,000 dollar diamond is stolen in broad daylight. The audience is taken behind the scenes and shown the workings of the jewel thieves and how they recut gems. Claire Trevor, Cesar Romero, Douglas Fowley, Lloyd Nolan, Lester Matthews, Robert McWade and others.

THANK YOU, JEEVES—(20th Century-Fox)—Taken from the P. G. Wodehouse character, this film makes a fairly amusing comedy. Arthur Treacher as Jeeves turns in a neat performance as the gentleman's gentleman. His master, David Niven, has a modern knight complex, always hunting for a lady in distress. Finally his complex leads him into several entanglements in rapid fire order with Jeeves rushing to the rescue each time. When you see this one watch Treacher mix his salad dressing. You'll love it!

[*Continued on page* 69]



Hollywood's contribution to the Quints' second film, *Reunion*. Rochelle Hudson, Jean Hersholt, Dorothy Peterson and Robert Kent pose together upon their arrival in Dionneland, Canada

Death on the Cutting Room Floor

(Continued from page thirty-two)

is up to him, then, to cut the picture so that it will follow the script, so that it will build to climaxes in the best possible manner.

In cutting, he may find that the plot will be strengthened by transposing entire sequences, or single scenes—or eliminating them completely. What appears to be a magnificent touch on paper may be dull and uninspired when viewed on the screen. Close-ups taken with enthusiasm during production may deter the tempo established early in the picture and then he must delete these for longer shots, with one or two or a number of people in the scene.



Alma Lloyd

Many Other Instances

How a player may be entirely cut out of a picture is seen in the incident cited in the opening paragraphs. This is by no means an isolated or unusual case. In fact, Alma Lloyd's experience marks an everyday occurrence in the studios. Valerie Hobson, for example, worked long hours day after day for scenes in Universal's *Great Expectations*, and when the film was released she could not find herself on the screen. And Sara Haden, following weeks in the making of *A Midsummer Night's Dream*, was not among those present in the completed film.

Again, a member of the supporting cast may so overshadow the star in interest that steps must be taken to protect the part of the stellar luminary.

A case in point was Jane Withers in her initial production, *Bright Eyes*, starring Shirley Temple. When the picture in rough cut was run off for the director and producer prior to its first preview, it became immediately and painfully apparent that Jane stole some of the show from little Shirley. To remedy this unlooked-for complication, the scissors were applied to Jane's part.

Some of Marian Marsh's most superb acting fell to the floor during the cutting of *Crime and Punishment*. Due to the psychological nature of the story, Peter Lorre had to be glimpsed more often than is customary for the star of a production, and in maintaining the desired mood for the picture Marian was tossed to the dogs. Had the cutter included all of Marian's performance, instead of permitting only her brief appearance, movie audiences would have been treated to an artistic exhibition of histrionics seldom equalled on the screen.

Cutter Must Be Versatile

In his work, the cutter must be conversant with dramatic technique, plot-building, directing, acting, lighting and photography. One of the most specialized of all studio occupations, many cutters graduate into the writing, the directorial and the producing field.

Not infrequently, a bit will show up in the vast amount of film being cut, a flash-in-the-pan, so to speak. A student of human nature, the cutter must know whether the picture will be better for the inclusion of that person's work or the scene wasted. Jean Muir won her chance in *The World Moves On* because a cutter was attracted to a single shot of her on a bench in *Bureau of Missing Persons*, and was so impressed by her personality that he made a place for her as the film unwound. A cutter, too, discovered a particularly funny fellow in Guy Kibbee as he was glimpsed fleetingly in a day's rushes in Winnie Lightner's *Sideshow*, and left him in the picture. That small bit led to Warners signing the character actor.

As cutting determines the fate of a picture, so, too, can the cutter either make or break a star. Naturally, no cutter will intentionally set out to accomplish the latter, but often enough through unwise shearing and poor selection of a star's scenes that star will suffer as a consequence in the minds of his public. To a clever and careful cutter, a star owes much in maintaining his popularity, for it is within the film editor's power to present the star either in a favorable or unfavorable light.

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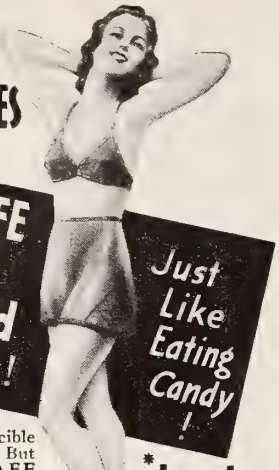
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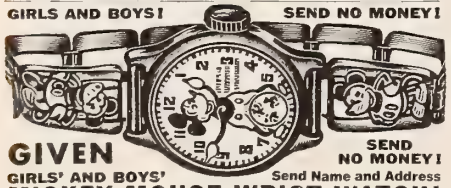
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approached the point where her future lay in abeyance. Too many close-ups, too much posing during scenes far too lengthy and not sufficient action on her part nearly wrecked her career. And no one realized this more than the German actress herself. This was one of the contributing factors to her split-up with Josef von Sternberg, who, a former cutter, always insisted upon undertaking this duty himself.

One of the most famous cases of poor cutting was Joan Crawford's *Dancing Lady*, in which Fred Astaire made his screen debut. Although he did not have a co-starring position, still his part was sufficiently large to warrant far more footage than he received when the picture was released. Instead of standing out, as he should have done through good cutting, he certainly did not shine in the picture and afterwards could scarcely be recalled by the motion picture public.

Delving still further into the past, there was the massacre, figuratively speaking, of Jean Arthur when she appeared in *The Saturday Night Kid* with Clara Bow several years ago. Her part was chopped right and left, when it was seen at the first preview that her rôle exceeded in interest that of the star.

Although unusual, a star's jealousy sometimes enters into the cutting of a film. One noted woman singer resented a young man's fine rôle in her picture and the head of the studio, in an attempt to calm the temperamental diva, ordered a judicious re-cutting, so that the actor wouldn't figure so indelibly.

The death-knell to the film career of more than one promising young player has been sounded in the cutting-rooms of Hollywood. Through no fault of their own, their scenes—their best scenes, very often—have been slashed for a variety of causes, and from actors of some prominence or of potential prominence, they have been reduced to bit players. By the same token, from these same cutting-rooms have emerged stars.

The cutting-rooms are the real star-makers, and star-breakers, of Hollywood.

Buck Jones Goes on Location

(Continued from page fifty-four)

the picture had not finally come to a close.

Buck is highly particular who works for him. From directors to prop boys you will find nothing but gentlemen. Buck himself sees to that. He is a model for them to go by. Disdaining even to smoke, Buck is in the trim of health. Each passing year has found him retaining all the stamina and virility of youth most amazingly. Standing beside him, one might estimate his age as in the 30's, certainly not ten years older.

In his youth Buck actually was a cowhand. He rode the ranges of Oklahoma in winter and summer. He learned to love the outdoors, and to this day he fights against the restraint of home and studio.

That is why he likes to make his pictures on location. Every one of his eight productions during the coming season will be filmed on the range or in the mountains. His next picture will be done high up in the Sierra Nevada mountains near the Sonoro Pass, nearly six hundred miles from Hollywood. The same area was the locale last year of M-G-M's *Robin Hood of El Dorado*.

When Buck Jones vacations, he does it whole-heartedly. This year he entered his boat in the Los Angeles-Honolulu yacht race, fought all manner of storms on the long trip across. He would have returned with his boat, but production delays would have been too costly. So he climbed an ocean liner and got back within the week.

It turned out to be a good thing. En route home, his own craft was alternately becalmed and troubled by storms. It did a zig-zag course back along the Great Circle, covered hundreds of miles more than is usually necessary to negotiate the course. It arrived three weeks late.

Buck's production manager was philosophic about this turn of events. "He should have been aboard the darned thing," said the executive. "After a long, stormy trip like that one, he might have gotten some senes in his head and sold the blamed boat."

But that's all by way of joking. Boating is one of his favorite sports, and if he didn't do that, Buck would be finding some other outlet for his restless energy.

Yes, Buck Jones deserves all the admiration the millions of American youngsters shower on him. He lives a model life with his family, conducts himself always like a perfect gentleman, and retains more vigor than most of us have ever known. Have we gotten across the idea that Buck, in addition, is intelligent and thoroughly well educated?

If we have, then you've been treated to a reliable intimate glimpse at one of Hollywood's highest type inhabitants!

CHARLES BOYER PHONOGRAPH WINNER!

To Miss Annette Victorin, 2109 South 58th Avenue, Cicero, Illinois, goes Charles Boyer's own beautiful portable phonograph! HOLLYWOOD Magazine received hundreds of well-written, interesting letters, every one worthy of a prize. But for sheer originality of style, clever subject matter and interesting make-up, Miss Victorin has left everyone else far behind. To this young lady, our heartiest congratulations!

Telling Tales Out of School

(Continued from page sixty-one)



The first Our Gang and the latest get together for a reunion! In the front row: Buckwheat Thomas, Baby Patsy, Darla Hood, Pete the Pup, Spanky McFarland, and Alfalfa Switzer; back row: Farina, Porky Lee, Director Gordon Douglas, Joe Cobb, Teacher Fern Carter, Mary Kornman, Hal Roach Jr., Johnny Downs, Fred Newmeyer (former director), and Jackie Condon

dismissed him with a warning not to play the trick on any more strangers. As Alfalfa walked away she called him back.

"Sure you haven't forgotten something?" she asked quietly.

Suddenly contrite, Alfalfa held out his hand to us with a "I'm sorry, sir."

"That's much better," Mrs. Carter praised him and let him go to find another victim among those on the lot whom he knew.

"You were speaking of laws and regulations and so on," we prompted after we had dried our face.

Hours for Work and Play

"A long time ago, before the Child Labor Board stepped in," Mrs. Carter explained "injustices no doubt were imposed upon movie children. Writers of that day had something to complain about. But not now. It may interest you to know that in our studio only Spanky, who will be eight in October, and Alfalfa, who is seven, are allowed to work a full eight hours a day, which isn't severe at all when you consider that three of these eight hours must be spent in school and one for recreation. That leaves four for actual work in front of the cameras and as you no doubt know, that never occurs since a majority of the time is spent in arranging scenes, cameras, lights and so on. The two boys, therefore, have plenty of time for recreation, which, I can assure you, is carefully supervised. Furthermore, no child of whatever age, can work later than ten o'clock at night. Work usually ends at six o'clock in the evening instead."

Mrs. Carter left us for a moment and went over to speak to little Darla Hood, the four-year-old darling of *Our Gang*. She returned shortly saying that she had had to take away some candy a visitor on the lot had given her.

"Of course, that is prohibited," she said. "Luckily, Darla doesn't mind. I've had to do it so many times that she has come to expect it."

We were curious, by this time, about the number of hours tiny babies were permitted to work.

"Babies under six weeks of age are allowed only two hours on the lot," Mrs. Carter told us. "Out of those two hours only twenty minutes can be spent in acting. The babies can be under the lights but thirty seconds at a time. When the twenty minutes are used up the day is done so far as the child is concerned. I always stand by with a stop watch and at the termination of thirty-second interval, the lights go out regardless how important the scene may be."

How Mothers Behave

Curiosity got the better of us again and we asked about the movie mothers.

"We have no trouble with mothers of children under contract. At present we have six children under contract and their mothers never raise any objections to our methods of supervision. They cooperate splendidly. It's the mothers of the extra children who often give us trouble. When a picture calls for a number of child extras not in the *Our Gang* group, the mothers often come on the lot with cigarettes. We stop it immediately, either by word or by the use of signs. Profanity—even of the mildest sort—is banned. There's no gambling—not even for pennies—allowed where the children can see."

Darla Hood, just as sweet as she appears in pictures, came trotting up to ask Mrs. Carter if she could have a knife. Harold Switser, she said, wanted to fix a toy and would Mis' Carter please give her the knife?

Mis' Carter wouldn't, but told Darla, that if Harold wanted to repair any toys he'd better do it in front of his teacher. The knife, along with other tools that children like to play with, was in a little grip beside Mrs. Carter's chair.

What Do You Do with *Your Little Finger?*

—when you pick up a glass or cup? . . . You know from watching others that charm and poise can be destroyed instantly by the misuse of hands. And by the same token, *the correct use of your hands* can become a tremendous social and business asset. Great actresses accomplish much of their poise by proper hand action.

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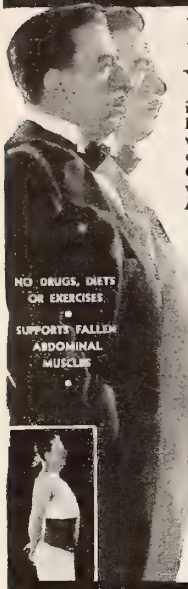
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The kidneys are Nature's chief way of taking excess acids and poisonous waste out of the blood. Most people pass about 3 pints a day or about 3 pounds of waste.

If the 15 miles of kidney tubes and filters don't work well, poisonous waste matter stays in the blood. These poisons may start nagging backaches, rheumatic pains, lumbago, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes, headaches and dizziness.

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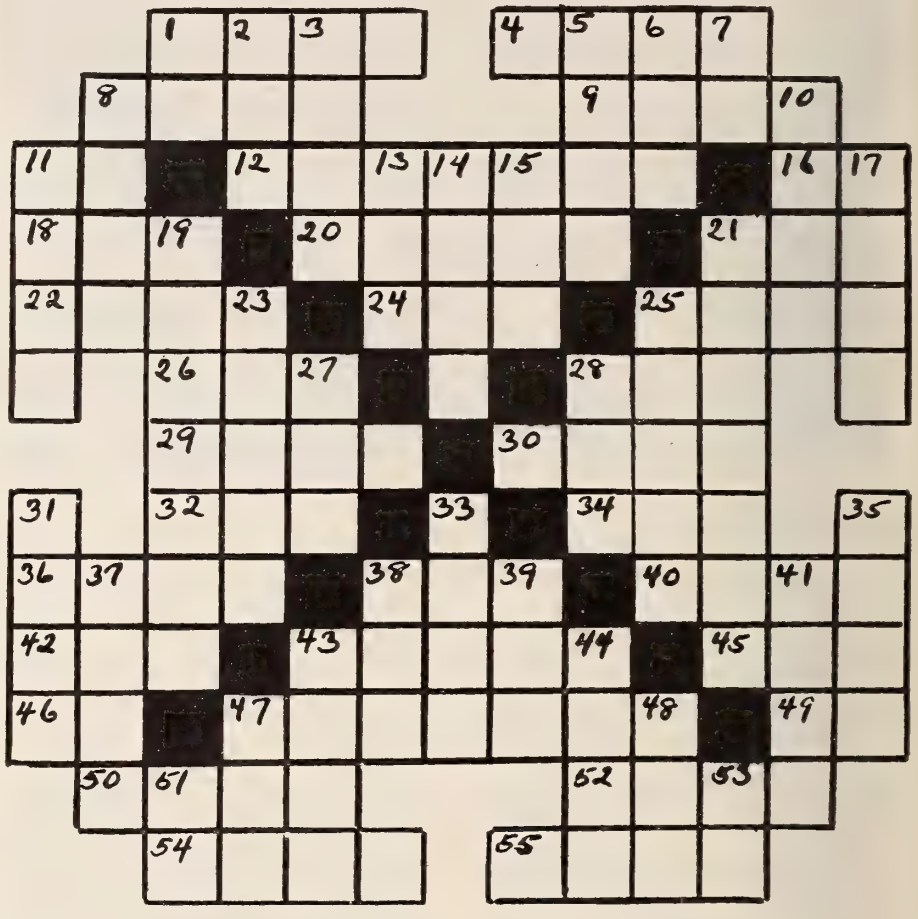


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Movie Crossword Puzzle!

Test Your Film Knowledge!



ACROSS

1. She was *Suzy.*
4. She plays opposite Edgar Kennedy in comedies.
8. Donald Woods and Kay Linaker played in *Road* ———.
9. Robert Taylor's real one is Spangler Brugh.
11. State in which Nelson Eddy was born (abbr.).
12. Marlene Dietrich's native land.
16. Initials of star of *Desire.*
18. Clark Gable was born 35 years ——— on February 1st.
20. Johnny Downs' leading lady in *The First Baby.*
21. Dolores Del ———.
22. Spencer Tracy was born on this date in April.
24. What Chaplin uses to fasten his raggedy film trousers.
25. Descriptive of most leading men.
26. Jane Novak's sister whom you saw in silent films.
28. Month in which Mary Astor was born.
29. Color of lipstick used by feminine stars (pl.).
30. Frances Langford had lead in ——— *Springs.*
32. *The Case Against* ——— *Ames.*
34. Katharine Hepburn works at this studio.
36. Feminine lead in *They Met In A Taxi.*
38. Anna Sten's birthplace (abbr.).
40. This fell in *Snowed Under.*
42. ——— Keith.
43. Animal seen in circus films.
45. Fans eagerly await date on which this magazine is ——— on stands.
46. Sally Eilers was born in this state (abbr.).
47. Herbert Marshall's leading lady in *Forgotten Faces.*
49. Symbol for tin.
50. Performed as did *Fish From Hell.*
52. Arliss stars in ——— *Meets West.*
54. Film measure (pl.).
55. He played opposite Jeanette MacDonald in *Rose-Marie.*

DOWN

1. Initials of one who portrayed *The Ex-Mrs. Bradford.*
2. Country in which Jessie Matthews was born (abbr.).
3. Chic Sale makes up to appear thus.
5. *M'Liss* in person.
6. She had title rôle in *The White Angel.*
7. *Don't Turn* ——— *Loose.*
8. ——— Parrish.
10. First name of Mr. Jannings.
11. Star of *Yours For The Asking.*
13. *The Harvester* was produced at this studio (abbr.).
14. Female servant such as Jean Dixon portrayed in *My Man Godfrey.*
15. Roger Pryor's bride.
17. *The Devil* ———.
19. *Jeff Mullins* in *Three Married Men.*
21. He's engaged to Jeanette MacDonald.
23. ——— *Saturday Night.*
25. Has a speaking part in a talkie.
27. Fans scan these to determine which theater to attend (abbr.).
28. Month in which Rochelle Hudson was born (abbr.).
31. Double feature programs are sometimes called ——— bills.
33. First name of Comedian Herbert.
35. *Sir James Felton* in *Petticoat Fever.*
37. One of old-time stars in *Hollywood Boulevard* (poss.).
38. Short for Mr. Cortez.
39. *Down To The* ———.
41. What ushers may do to noisy movie patrons.
43. *Swing* ———.
44. *Uncas* in *The Last Of The Mohicans.*
47. Remember ——— Busch.
48. Billy Mauch is one.
51. Initials of comedian starred in *Poppy.*
53. Soo Yong (init.).

(Solution on page 73)

SCARS!

At last, a marvelous cream brings hope of smooth skin to replace scars caused by cuts, burns, smallpox and other mishaps. "At present my hands are again sightly" writes a famous newspaper woman. Another user says "it is miraculous"; still another, "The small scar on my face has almost disappeared." Mail below coupon today and we will rush FREE booklet telling of KEL-INCA SCAR CREAM, and 90-DAY TRIAL OFFER.

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Celebrating Jan Garber's opening at the Cocoanut Grove was this gay group: Mac Gordon, genial Jan himself, Betty Grable, Harry Revel and Jackie Coogan

Jimmy Stewart: Not Married but Willin'!

(Continued from page fifty-one)

give you an idea who is important around there.

"The day before Easter, we decided to grant a holiday to what we humorously call the 'staff'—that's the cook and man who does the general work.

"We woke up the next day, starved as usual, to find the icebox empty—except for a lovely stew of meat, fresh vegetables and things that had been prepared for the dogs and cats—we were so hungry we were sorely tempted to eat it!"

Jimmy, by the way, is constantly trying to gain weight. He has tried practically every diet in Hollywood with little success—he's just one of those lanky fellows and can't do much about it.

He gave up being measured about five years ago. After passing six-feet-two, he got frightened. Our guess is that Stewart is six-feet-three.

Jimmy has a wonderful sense of humor and one of his best friends is Ted Healy, whom he met while working in *Speed.* He can think of nothing better than to be Healy's stooge—for a time at least, and says he almost did something of the sort two years ago, at which time he and Fonda had a chance to be clowns in a circus!

He had many a laugh with Healy while they made the picture, and he will never forget the time they had to work from three o'clock one afternoon through to seven in the morning. Healy went through his entire repertoire—everything from his stooge act to double talking and the reciting of nursery rhymes in dialect.

"I had to leave the stage several times," said Jimmy. "I just couldn't take it—I laughed until I was weak."

In Hollywood, Stewart leads a quiet life. His diversions include tennis, flying, and seeing shows. So far his name has not been linked romantically with anyone in particular. He is seen about occasionally with Virginia Bruce, Shirley Ross, Wendy Barrie and others—but the right girl evidently hasn't come along yet.

"Things like that just happen—I don't think you can plan them," he remarked. "What's more," he added, "I think it best to go along fairly easily without worrying too much about the future. I'll say this about the kind of girl I admire, though—I enjoy a girl with a sense of humor who never dramatizes herself."

Jimmy has nothing more to say than that—other than he's willin'.

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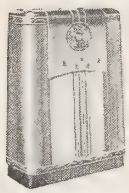
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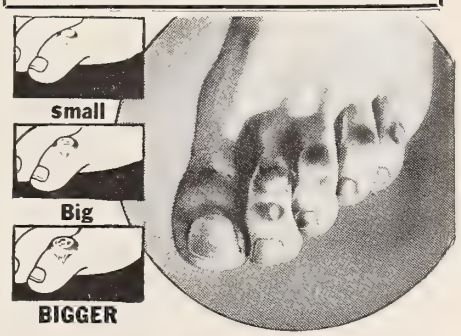


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THE STARS AT PLAY!

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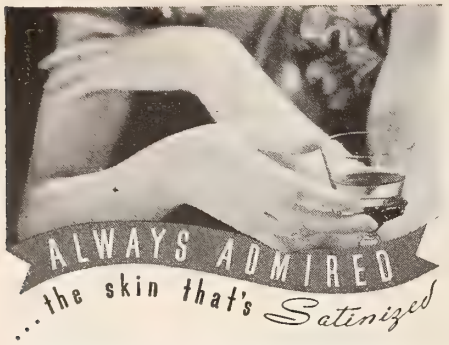
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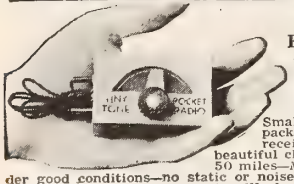


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Good Earth Film Ready at Last!

(Continued from page twenty-nine)

of filmland. After the spring rains location trips were made several days each week. The crops sprang up. *Good Earth* was on!

The rainy season passed. Under usual cultivation the crops should have been irrigated. But the script called for a drouth, for dying grain fields, for disaster and famine.

So the acres of fields withered away under a California sun, and the Chinese suffered in silence. Muni and Rainer, the man and wife of Pearl Buck's novel, brought children into the world, then faced starvation.

Storm scenes were filmed—scenes that seemed so real on the location that it was difficult to remember this was a motion picture and not stark tragedy of real life. The wind came sweeping down over the hills, into the grain fields, drying the withered crops even more, tearing them loose by their roots.

Out in the fields the coolies worked desperately. Muni and Miss Rainer cut the grain with sharp scythes, fought the sand that blew in their eyes. The grain fields rolled and swayed with each onslaught of the wind. Bundles of grain rolled away in the wind. The ominous roar in the air prevented conversation. This wind knew its stuff—it had an epic sweep.

You had to look around you to find that seven huge wind machines created the storm effects. You had to hear the big loud speaking system blasting out instructions to understand that here was something out-blowing nature, so real that it was much harder to disbelieve!

Luise went through the storm scenes gamely. It was hard physical effort, and a thoroughly disagreeable business. Far too much sand and noise and heat. But she worked hard, and when she rested, she amazingly showed no tingling nerves, no unmanageable exhaustion. Indeed, Rainer could take it.

Five hundred thousand feet of film—six months in the making. That's *The Good Earth* of the screen. You'll eventually see around twelve thousand feet of the costly negative, the cream of all their efforts. It would be a good idea to put this picture on your "must" list. It ought to be one of the amazing things of the year!



"Luise, here I am—pig tail and all," says Paul Muni to Miss Rainer during shooting on M-G-M's great film, *The Good Earth*

Poor English!

How much is it costing you in wasted opportunity?

Every day your associates are judging you—by what you say and how you say it! Hazy ideas, ill-chosen words, halting sentences, crude, slovenly speech—these mark a man as loose in thinking. Thoughts clear-cut, words that give true shape and color, sentences aflame with power and originality—these are the things that proclaim ability, that win for their users swift advancement. Stop apologizing for poor English—it's inexcusable! In the quiet of your home—with LaSalle's help—you can learn to speak and write with real distinction, learn to make the words you utter and the letters you compose stamp you as educated, cultured, a power to reckon with in the business world. Complete details in an attractive 32-page book, "Effective Business English," sent you free upon request. Ask for it TODAY.

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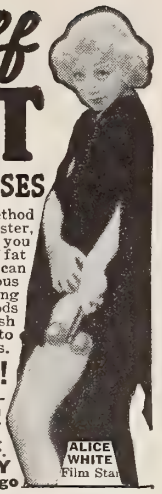
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Topper's Reviews

(Continued from page sixty-two)

IN HIS STEPS—(Grand National)—This vital picture, wholly modern in its story and locale, derives its inspiration from the immortal works of Charles Monroe Sheldon. Much that is reminiscent of the great stage and screen success, *The Miracle Man*, will be found in the debut picture of the Grand National Studio. This powerful drama, *In His Steps*, again co-stars the beautiful, blonde Cecelia Parker and wistful, idealistic Eric Linden. It is they who maintain the vivid story interest. It is around the character of their friend and benefactor, however, that the plot pivots. Harry Beresford is the "miracle man" of this picture.

Miss Parker (Ruth Brewster) and Mr. Linden (Tom Carver) are shown as the innocent victims of their wealthy parents' greed, narrow prejudices and animosities. As an aftermath of their elopement, made necessary by their respective parents' obvious desire to completely dominate and crush the lives of the romantic couple, criminal charges are placed against young Linden in accordance with a strict anti-abduction law.

It is the man of simple faith and serenity of soul, their devoted friend, Harry Beresford, who comes to the rescue of the youngsters in their darkest hour of despair. His courage and kindliness, his high standard of living and good example regenerate those about him.

These players are supported by an exceptionally capable cast: Henry Kolker, Charles Richman, Olive Tell, Clara Blandick, Robert Warwick and Roger Imhof.

THE PRESIDENT'S MYSTERY—(Republic)—Taken from the Liberty Magazine story suggested by President Roosevelt, this proves to be little or no mystery. However, it is an interesting story of how a millionaire disappears from society and makes a new start after finding the damage he had done by defeating a relief bill in Congress. He turns all of his money into the rebuilding of a closed cannery, makes jobs for an entire community. The night he disappears from public life his wife is found murdered. When everything seems to be working out all right he is found by the police, locked up and production is stopped at the cannery. Henry Wilcoxon plays the lead with Betty Furness. The cast includes Sidney Blackmer, Evelyn Brent, Barnett Parker, Mel Ruick, Wade Boteler, John Wray.

THE MAGNIFICENT BRUTE—(Universal)—This is a husky, two-fisted comedy drama of the steel plants. Victor McLaglen is a cocky steel worker who rules the roost wherever he goes. "Big," as McLaglen is called, arrives at a new mill where he finds an old rival ruling things. Trouble comes to a head when McLaglen wins a mill production race and at the same time takes his rival's girl away from him. McLaglen is supported by Binnie Barnes, Jean Dixon, William Hall, Henry Armetta, Ann Preston, Edward Norris and Billie Burrud.



Benny Goodman and Martha Raye provide some of the scintillating fun in Paramount's *Big Broadcast of 1937*

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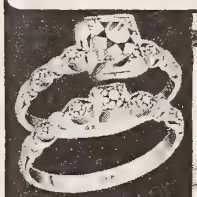
Put a dollar bill in an envelope with name, address, number of article desired and brief note stating age (must be over 20), occupation, employer and other facts. We will open a 10-month charge account and send selection for approval and trial. If satisfied, pay balance in 10 equal monthly payments. Otherwise return and dollar will be refunded. Everything confidential — no direct inquiries.



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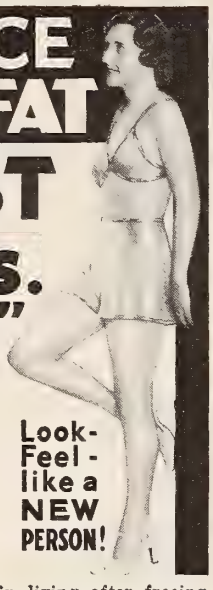
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HOPKINS
RAJAH BRAND
EGYPTIAN HENNA

Hitting Hollywood on High with Hamm Beall

(Continued from page forty-seven)

THE END OF THE depression seems to be partly responsible for the revival of de luxe premières, most of which recently have been at the Carthay Circle Theatre, with Chaplin's *Modern Times* the only one of the past year at Grauman's Chinese, but Sir Sidney Grauman has been whispering to Film Bigwigs Joe Schenck and Charlie Skouras that when the time comes for bigger, better and oftener premières, why not have them at the internationally famed "permeer palace."

Not so long ago they went into discard not so much that there weren't enough citizens to pay the five bucks per, but that it was considered bad public policy for Rolls-Royces, millions in jewels and hundreds of thousands in furs and gowns to be flaunted in the face of a population where unemployment was at its peak, with legions of hungry men, women and children warming themselves against the chill night air in tattered togs, and sleeping in packing boxes or on a bench in the park.

Romeo and Juliet with Norma Shearer, at Carthay, was a première long to be remembered, and Howard Strickling may well feel proud of the manner in which his staff functioned to make it an outstanding event.

• •

I NOTE *Variety* hands Colonel Harry Brand (head of 20th Century-Fox publicity) the Croix de Publicite for the best campaign of the year; namely the international handling of the Dionne quintuplets, with Lieutenant Colonel Frank Perrett on the firing line with *The Country Doctor*. Harry, with the same old modesty as when he served as fourth assistant sporting editor on a dying Los Angeles paper, hands Perrett his aide, the lion's share of the credit. Just shows what a really big man Publicist Brand is!

• •

TRAILERS, THOSE SHORT reels that tell of that grand and glorious feeling you're going to have when you see the forthcoming program, made by National Screen Service, are going to be more and more popular around certain studios, for scores of stars, directors, producers and writers are due to get a substantial dividend on what most of them considered a total loss, namely their investment in the Guaranty Building and Loan Company. With its crash a few years ago which sent its head to the jute mill at San Quentin, 16,000 preferred stockholders saw their mazuma vanish. To many it represented savings of a lifetime.

Where does National Screen come in? Simply by this portal; namely that Harold E. Murphy, head man for the trailer plant here, was a few months ago chosen president of the Guaranty Liquidating Corporation, and whether he can take all the bows or not, 15 per cent dividends are on their way during his regime. Wallie Beery, King Vidor, Sam W. C. Cohn, Richard Arlen, Eddie Quillan, Irving Cummings, Helene Costello are among those rejoicing.

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Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go

The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

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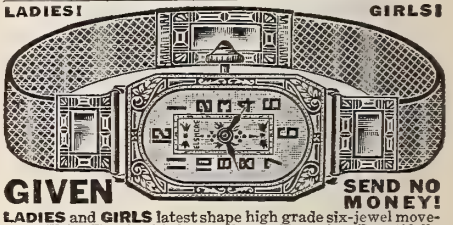
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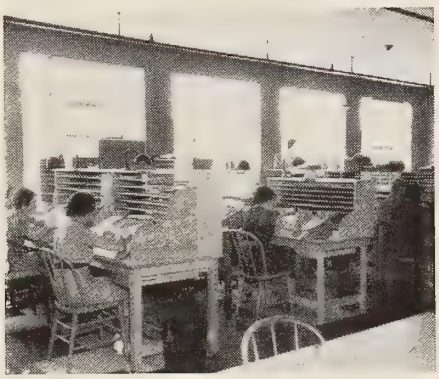
SCREEN BOOK

How Porky the Pig Became A Star!

(Continued from page thirty)



In this department backgrounds are made up, ready to take on the figures of the cartoon's stars. Hundreds of separate drawings are made



On a sheet of celluloid figures and backgrounds are combined by tracing. If it's a color cartoon the painters commence their work now suddenly jump on one of his co-workers and choke him until he screams like a wild man. They are merely illustrating a proposed scene in a forthcoming picture. These gagmen, as they are called, will crow like roosters, walk on all fours, barking like a dog, etc., all for the love of their work.

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After this every drawing on celluloid must be photographed.

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Modest Porky, who has always been so untouched by all this sudden fame will throw out his chest proudly when he sees this, his first magazine story.

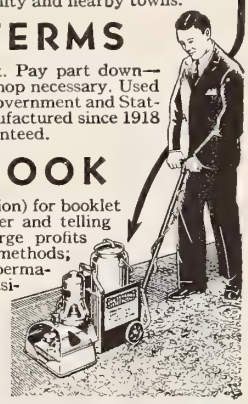


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Vic McLaglen, Tough Actor

(Continued from page thirty-one)

like a book by Kipling. He ran away at the age of fourteen and left his dog, *Binge,* behind him, and no greater love for adventure and to see the world hath any fourteen-year-old boy than that. He joined up with *The Guards,* one of the crack regiments of the British Army. There he learned to drink a neat pint of "bitter" and polished off his education as a boxer. At last his father and mother persuaded him to return home but Vic had itching feet. He had to be up and away, somewhere, anywhere, just to be going. He chose Canada for his next stopping place.

Pals with an Adventurer

● On The Boat, he met another adventurer, as tough a mug as ever slipped on a pair of brass knuckles. His name was Jack Crow and he and Vic became pals. They tried farming but found it too tame. They heard of a silver strike in Cobalt, pooled their fortune of fifteen dollars and took the trail which was, eventually, to lead Vic to Hollywood and to world-wide fame as an actor. When the fifteen bucks was gone, although neither could sing, they sang in bar-rooms for their drinks and meals. But, after many adventurings, Jack Crow died and Vic was left alone in a strange land. He tried wrestling but was thrown in his first bout. Then he decided to try the only profession he knew and became a fighter.

At Owen Sound he stopped to get a bout and some eating money and was offered a job as chief of police. He did his work well, broke up a gang of fur-stealing racketeers single handed, but the wanderlust gripped him again and he went on. He threw a fight for four hundred dollars but a bank robber, whom he met, bawled him out for being a crook. That taught Vic a lesson. If a bank robber thought throwing a fight was crooked, that was enough for him. He has gone straight ever since.

In Vancouver, B. C., he held Jack Johnson, not yet world's champion, to a draw. He had become one of the ten best heavyweights in the world. But the world called and when war broke out he was in Cape Town, Africa. He took the first boat to England and joined up. All his seven brothers, except one who was too young, were already in. He was made a captain in a Cheshire battalion and was soon bound for Mesopotamia. He was made head of the military police to try and check enemy espionage. Later he was made Provost Marshal of Bagdad, after it was taken by the British. He learned to speak Arabic fluently enough to get a license as an interpreter. Then, suddenly, the war was over. He was 33 years old, without money and without a job. He tried to return to the ring but was knocked stiff in his first bout. He was growing too old to take it.

A Career is Launched

● Vic Did Not Know where to turn when I. R. Davidson, an English producer, walked into his dressing room after the fight and asked him if he wanted to be an actor. Vic, who would have tried anything at least once, agreed that it might be a good idea. He did well in British films and in 1924 came to Hollywood. He attracted no more attention



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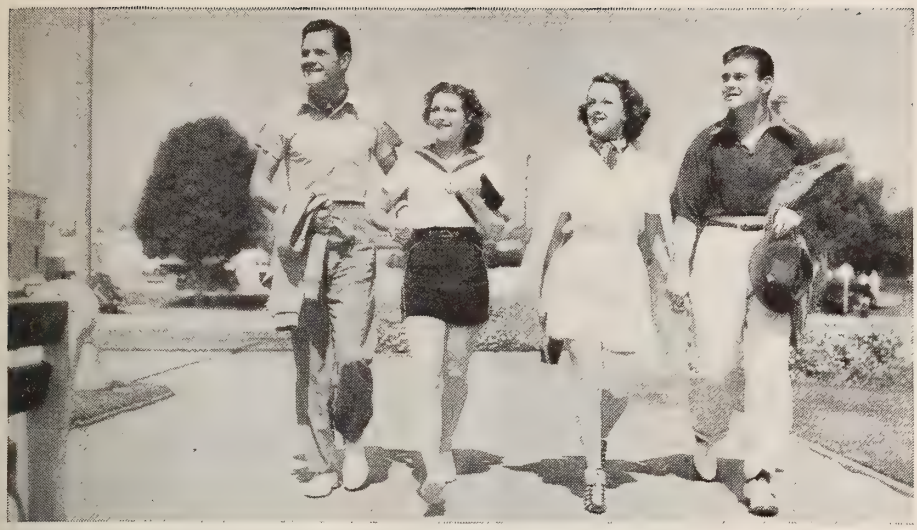
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Palm Springs is gay again with autumn visitors! Here we have Don Woods, Jacqueline Wells, Inez Courtney and Tom Brown off for the tennis courts!

than if he had stayed in England, until he made *What Price Glory*. The part called for an American to play it but Vic had been playing the rôle of *Captain Flagg* all his life and he convinced director Raoul Walsh that he could do it. Little did he guess that his eloquence on that occasion doomed him to play *Captain Flaggs* for nearly thirteen years.

The wanderlust quit bothering him and his feet ceased to itch. He married and settled down and the children came. He built a big, beautiful home in Flintridge and when he was not busy in his garden or making pictures, he indulged his love of action and the fanfare and color of military life by organizing *The McLaglen Light Horse*, a troupe of crack riders, recruited largely from picture people. Victor McLaglen, the world-wanderer, had become Victor McLaglen, country squire. And so the years rolled peacefully past the man who had more than once felt the thrill of battle and smelled the acrid smell of burning powder.

John Ford, one of Hollywood's finest directors, wanted to make a picture called *The Informer*. He talked to Vic about it and told him, "Vic, if I ever get to make that picture, I want you for the lead."

Vic forgot all about *The Informer* and went on about the business of making pictures, riding with his troupe, being a husband and father and tending his gardens with care. He played a dozen or more other variations of *Captain Flagg*, including *What Price Glory* and *The Cock-Eyed World*. He and Edmund Lowe were teamed and for a while set box office records but the fans tired of their "Sez-You-Sez-Me" rôles and Vic figured that he was through, washed up, as an actor. Anyhow he had money well invested, a lovely home, a wife, children and his beloved garden. He was getting too old to think of once more trying to find out what lay behind the ranges. He might well have said with Robert Louis Stevenson,

"Home is the hunter, home from the hill,
And the sailor home from the sea."

The Big Opportunity

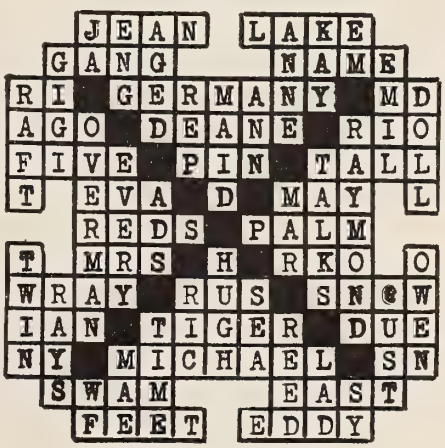
● Then Ford Got a chance to make *The Informer* and the rest is history. Astute Darryl Zanuck put Vic under a five year contract and for the first time in his adventurous life Vic tasted the sweet fruits of real success. He could have signed any studio in town but he knew that Zanuck, the screen's smartest producer and best showman, would do right by him. And he will.

Vic can be as hard as nails and he can be as goofy a sentimentalist as you'll meet in a week's travel. He and little Freddie Bartholomew made a picture, *Professional Soldier*, together. Freddie and Vic became real pals. Later, they went on the radio, to dramatize a dramatic scene from the film. At the most vital point Vic suddenly forgot his lines. Like a small and valiant trouper, Freddie picked up the cue and carried on until Vic caught up with him. The incident might have annoyed most actors with a recently acquired Acadamy Award under their belt, but it only made Vic roar with Herculean laughter.

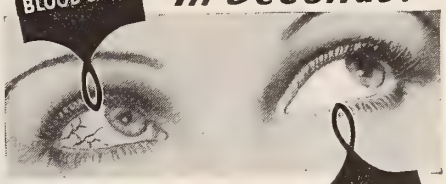
"Just like I once went out and carried a buddy in out of No Man's Land, that's what that kid did. He ought to have the Croix de Guerre."

Victor McLaglen, world vagabond, adventurer, soldier and all he-man, has reached the end of the rainbow and there he has found the proverbial pot of gold. He is, today, one of the outstanding stars of the screen, happily married and with two fine girls, owner of a great country estate; and at last he has found the Vale of Contentment. But is still being haunted by the ghost of Captain Flagg. In *Professional Soldier*, he was *Captain Flagg* all over again, and in *Under Two Flags* he is again the swash-buckling hero.

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HOLLYWOOD STAR GLEAMS

WHY IS HOLLYWOOD the most interesting town in the world? That is the question so frequently asked of me when visitors come to filmland. Drifting down the Boulevard, they all seem to sense that Hollywood *is* different, but it is not so easy to say why.

Glamour has something to do with it, yet glamour is only part of the answer. The people who live in Hollywood make the difference. They are, for the most part, cosmopolites gathered together in a village. People from all over the world, and as different from each other as day and night. Walking down the Boulevard in this one-street town, you see them on parade. And although you might not want all of them for your intimate friends, you find them and the things they are doing interesting. That, to my mind, is what makes Hollywood different.

• • •

OUT AT IRENE DUNNE'S lovely new home at cocktail time one afternoon that question came up. We were sitting with Irene under an umbrella, looking off into Holmby Hills behind her home.

Just beyond us was Raquel Torres' recently built home, and hidden behind it the beautiful mansion Claudette Colbert moved into shortly before her marriage. These were beautiful places, surrounded by gardens and fountains, grass and trees. You might have called them palatial, except that far above on a pinnacle someone's new home was so magnificent that it made even these beautiful structures take a back seat.

I asked Irene about that great house, situated like a medieval castle on a hilltop.

"That," she said, "is not a star's home. It is the residence of a building contractor who built many of these mansions you see here and in Bel-Air. He is not a millionaire, but he spent a small fortune in the structure. All his life he had dreamed of an ideal home, and at last he has built it."



Irene Dunne was watching the tennis matches when Charles Rhodes snapped this photo. She was signing autographs with a wide smile!

So you see it isn't just the stars who make Hollywood interesting. Here, we may hazard, is a man who has spent his life building magnificent mansions, who has harbored for years the ambition to own a place just a little better than any he had built for someone else. That's an understandable feeling, but you won't find the concrete results in every town!

• • •

FRED MACMURRAY'S marriage to Lillian Lamont is one of those things that softens your heart to Hollywood. They went together when Fred was nobody, making nothing. Success, as it is apt to do in Hollywood, came to him overnight. The first thing he did as a film star was to marry the girl who had waited so long.

Recently he went on location with a Paramount troupe up near Santa Cruz, 500 miles north of Hollywood along the coastline. He took Lillian along, rented a suite at a seashore hotel. They intended to combine business with pleasure, but the vacation plans were spoiled when Lillian became ill. You never saw a man more attentive to his wife than was Fred. When it came time to return to Hollywood Fred's private automobile drove up alongside the station at Watsonville Junction. A Pullman door opened and he carried her into the sleeper.

Everyone felt as badly about her illness as Fred did. But back in Hollywood, thanks to medical care and Fred's constant attention, she grew rapidly better. Now she is convalescing, and seeing the scores of friends they have drawn to them.



Fred MacMurray and his recent bride, Lillian Lamont, were snapped in this pose just before her sudden illness on a location trip. She's better now

JEAN HARLOW'S blonde beauty made her world famous. She is not foolish enough to wish she were not so pretty, but sometimes she does rue the fact that she is a blonde.

Only a few days ago she was sent to bed by her doctor because of a severe sunburn. She is, in the loose sense of the word, a heliophobe, and like many blondes she can't take the sun.

Jean's human enough to want what she cannot have—a suntan. But talking with her the other afternoon I couldn't see eye to eye with her on that subject. Jean, the blonde of fair complexion, is just about as attractive a girl as you could find.

Incidentally, she is a gifted conversationalist who always has something to talk about. All you have to do is hold up your side of the conversation. I will always enjoy having a chat with her.

• • •

I LISTENED IN one day while Jean and Harry Hammond Beall, managing editor of Fawcett Publications, reminisced. "Hamm," as his intimates all call him, helped exploit Jean in her first big picture, *Hell's Angels*. So he really knew her "when."

The stories they related would fill a book, but I promised not to tell them because Hamm is going to do a couple of stories about Jean most any day now. Watch for them in MOVIE CLASSIC and other Fawcett magazines.

• • •

KEEP YOUR EYE on little Bonita Granville, the youngster who attained fame in Samuel Goldwyn's *These Three*. Bonita, a child chuck full of talent, has just done a rôle in RKO's *Plough and the Stars*, and is now on the Paramount lot working in *Maid of Salem*.

She's the cleverest little "meanie" on the screen, but sweet as fudge in real life. That means that Bonita is an actress, not a spoiled brat living her life on the screen.

—TED MAGEE, *Editor*.

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GIVES LIPS SHIMMERING LUSTER



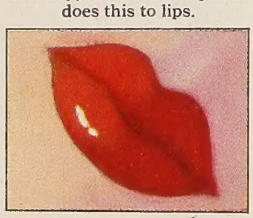
Too dry, too indelible lipstick causes many a lovely lady to unconsciously lick her lips . . . thus removing the natural oils from the skin as well as the protective oils from the lipstick. Dull, dry, rough, old-looking lips result.

The *New* TATTOO is a permanent lipstick . . . its transparent South Sea color stays on longer than necessary . . . but, the *New* TATTOO contains magical moistening and softening agents that instantly end all desire to lick the lips!

Consequently dryness, roughness and wrinkles quickly disappear, the lips become thrillingly soft and luscious. And instead of having the usual dry, dull, uninteresting look, lips appear temptingly moist, with shimmering luster that's exciting... *irresistible!*



Too dry, too indelible lipstick does this to lips.



The *New* TATTOO restores lips to this.

Send Coupon For Trial Lipstick

So that you can instantly *see* and *feel* the astonishing difference, a generous introductory size of the *New* TATTOO in a clever silver and black case will be sent for the coupon below and 10c to cover postage and packing. There are five exciting South Sea shades of the *New* TATTOO . . . the most glamorous colors ever put into lipstick! Most women want more than one . . . for different moods and costumes. So why not send for several shades of this miracle lipstick today! You'll get an entirely new beauty thrill the instant you tattoo your lips . . . with the *New* TATTOO!

The New TATTOO

TATTOO, 11 E. Austin Ave., Dept. 19, Chicago
Send me trial size *New* TATTOO, postpaid. 10c enclosed for each shade desired, as checked.

☐ Coral (Orangish) ☐ Exotic (Fiery)
☐ Natural (Blood Color) ☐ Pastel (Changeable)
☐ Hawaiian (Brilliant)

*Name*_____

*Street*_____

*City*_____ *State*_____

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Chesterfield Wins



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These Chesterfields –

They Satisfy

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